

July 30, 1965

Mr. S. Dillon Ripley, Secretary
Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Ripley:

Albert Christ-Janer called to see me today and mentioned his visit with you and your associates regarding the position you wish filled. Because I feel so strongly about him and the Smithsonian, I thought it best to write to you personally. For your information, I am one of his oldest friends and am very familiar with his past and present activities.

As you probably know, he is one of the most widely-known, experienced and respected administrators in the art field and frankly I am convinced that his life work qualifies him ideally for the post you have open. Based on my personal experience, he has succeeded in persuading me on various occasions to cooperate with him when I would have been most reluctant and unwilling to do so with anyone else. The fact that he is an imaginative artist and writer would, in my consideration, be an additional asset, as such sensitivity, together with his ability to work with others, should, in my opinion, make him an ideal addition to your excellent staff.

Sincerely yours,

ROH/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

COMMERCIAL OFFICE SUPPLY

DIVISION OF C. I. T. FINANCIAL CORPORATION

650 MADISON AVENUE • NEW YORK 22, N.Y.
telephone: PLaza 1-6524

Downtown Gallery
32 East 51st Street
New York, New York

July 27, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Gentlemen:

We purchased the following paintings from you in 1957:

<i>Studio Interior - 1954</i>			
"Night Composition"	Abraham Rattner	37x49 \$1,615.00	3400 <i>Studio Comp. - 1954</i>
"Two Figures with Rose"	"	38x51 3,400.00	5000 <i>1957</i>
"Farscape #6"	"	18x15 1,020.00	1450 <i>1955</i>

It would be appreciated if you would advise us of the current market value of the aforementioned paintings so that we may insure them accordingly.

Yours truly,

M. J. Crowley Jr.
M. J. Crowley, Jr.

W.C. to!

I'm moonlighting!?

*Vert. Comp. in Rose
w/ 2 fig.*

DELIVERY ADDRESS: 9 E. 59th STREET, NEW YORK 22, N. Y.

The New York Times

TIMES SQUARE NEW YORK N.Y. 10036

July 19, 1965

Dear Mr. Miller:

Many thanks for finding and letting me borrow the Shahn poster. I am not sure if we will use it in the August 1st Magazine, but if not, it will certainly have some future use.

I returned the original on Friday, and here, for your files, is a print and the negative.

Sincerely,



Ruth Block
Sunday Department

gh
encl.

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y.

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works purchased from the Downton Gallery
for the Roland P. Murdoch Collection
and G.L.K. Morris, Max Usher (appraised by
Mrs. Halpert in 62) Appraised

Artist		Title		1962	1965
Spencer	30x24	Signal at Highland	Oil 1939	\$4000	30x40 5000
Zorach		Quest	Marble 1943	8500	10,000
Stuart Davis	43x33	Base Rock	Oil 1939	6000	110th of Highgate 77,000
Chas Wheeler	17x14	Catastrophe #2	Tempera 1944	2500	6000
"	40x24	Play Line	Oil 1950	17000	115- 15,000
Harnett	11x7	Mortality Immortality	1876	15000	Mitchel- adler
Pipin		Watahister Pennsylvania	1943	3000	3000
S Halpert		Bathing Girl (gift)	"		3000
Anon		Sao Bridegroom	"	2000	7500
"		Brick	"	2000	7500
"		Spread Eagle	Wood	1000	3000
Williams		New Jersey Squire	Pastel	3000	4500
Love	29x27	Form against the Sun	Oil 1935	3000	24x22 5000
"	36x27	High Noon	1944	5000	8800
"	28x20	Sunrise on North Port Harbor	1929	3500	21x29 6000
Shahn	31x22	Labryinth Detail Vol	1951	2500	3500
"	31x52	The Blind Butanist	1954	7500	9000
Kuniyoshi	40x56	Bouquet & Stone	1929	8000	9800
"	46x70	Revelation	1949	7000	40x70 12,000
"	23x22 1/2	Quiet Pool	1952	2000	3000
Marin	23 1/2 x 18 1/2	Boats & Gulls	1940	10000	8000
"	20x24 3/4	Region Trinity Church N.Y.C.	1926-36	6000	7000
"	28x22	Cafe Split	1938-1942	4000	5000
"	11 1/2 x 16	Sunset Ose Bay	1919	3500	4000
"	28x22	The Fog Lifts	1949	7500	10,000
"	28x22	Turk Mountains	1952	6500	8000
Usher	30 1/4 x 30 1/2	Life Guard	1939	7000	8000
G.L.K. Morris		Classic Interlude	1954	700	8000

no record

מוזיאון ישראל, ירושלים • THE ISRAEL MUSEUM, JERUSALEM

הכולל בית הנכות הלאומי בצלאל,
מוזיאון ש. ברונוממן למסר
ולעתיקות, גן האמנות ע"ש ב. דו
וחיכל הספר



Uniting the Bezalel National Museum,
the Samuel Bronfman Biblical and
Archaeological Museum, the Billy Rose
Art Garden and the Shrine of the Book

Mrs Edith Halpert
The Ritz Towers
Park Avenue 57th Street
New York City, N.Y.
U.S.A.

July 26th, 1965

Dear Edith:

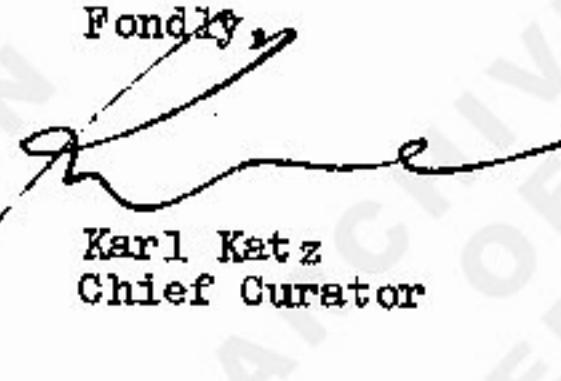
I hope and hope that this finds you better and better. Dropping in to say Shalom, you were busy being vaccinated or something.

Hope you had a pleasant trip and this finds you in perfect health.

One day at Random House, while talking with Tony Wimpfheimer and discussing great unwritten books, we stumbled over the genius idea of your autobiography. Its a great unwritten book. Why not write it? He is too shy to approach you so I thought that in a more subtle way I would mention it. The above is subtle.

Be well. See you soon.

Fondly,


Karl Katz
Chief Curator

this late date and realize
that if she had doubts it was
better now than later.

I hope some day to be
able to invite you to Linda's
wedding which will take place
as scheduled.

Love
Ethel

July 6, 1965

Mr. Joseph C. Sloane, Director
Ackland Art Center
University of North Carolina
Chapel Hill, North Carolina 27515

Dear Mr. Sloane:

Fortunately - while the Gallery is closed for the summer - I dashed into town to make preparations for my trip to London, where a large exhibition of Downtown Gallery artists is opening on July 14th. I found your letter here and am dashing off a quick reply.

I am so sorry that your restorer found "inherent vice" in the painting by Arthur Dove. This is the first experience of this kind during all the years of handling the work of Dove. Of course, we will be very glad to exchange this painting, as we certainly do not want you "stuck" with something which will not last. When the Gallery reopens in September, may I suggest that you return the painting and we will then send you photographs of several other examples of the same period, so that you may make a choice for substitution. We were just about ready to send a one-man retrospective exhibition of his work to Holland, but because of the London show decided to postpone it. Therefore, we have a wide range of paintings on hand within the small number we retained for museum sales exclusively.

Our new quarters at the above address are not as yet completed due to the five- and six-hour day enjoyed by most of the workmen. However, we certainly will have it ready for our grand opening on September 7th and I hope you will join us at this celebration. Best regards.

Sincerely yours,

RCH/tm

50 King Avenue
Atlantic Beach, N.Y.
July 25th 1965

Dear Esther -

I wish I could have
reached you by phone - for
this would occasion to say how
write - there will not be a
wedding on August 12th as Linda
has broken her engagement.

Arthur and I were de-
lighted that she had the courage
to call off her engagement.

[Encl. Johnson 8-2-65]

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—Wichita Herald Photo.

Pocahontas, Haeberle . . . Surrounded.



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

July 16, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue - The Ritz Tower Concourse
New York, New York

Dear Edith:

The University of Arizona Art Gallery is planning a definitive retrospective exhibition of the paintings and drawings of Walt Kuhn, to run from February 6 through March 31, 1966. This will be the largest retrospective of the artist's work ever held and will include over 100 paintings from the Kuhn Estate, which have never been shown publicly.

We are borrowing from museums, galleries and private collections throughout the country and would like very much to include the painting "Bareback Rider" from your collection.

We will assume all expenses in connection with packing, insurance and transportation, and shall publish a major catalog of this important show. We would like, if possible, to have all loans arrive here by January 24 to allow time for proper installation.

You have been so wonderful to us in the past. I hope you will be able to comply with this request also and shall look forward to hearing from you at your earliest convenience.

I hope you have a nice restful summer. I am just back from a short vacation on the West Coast.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Bill Steadman".

William E. Steadman
Director

WES:mm

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August 3, 1965

Mr. Houston Simmons
National Broadcasting Company
4001 Nebraska Avenue, N. W.
Washington, D. C.

Dear Mr. Simmons:

Below are listed the transparencies about which you inquired this morning:

<u>ARTIST</u>	<u>TITLE AND YEAR</u>	<u>SIZE OF TRANSPARENCY</u>
Stuart Davis	Bapt at Rappaport's, 1952	4" x 5"
Stuart Davis	Something on the Eight Ball, 1954	4" x 5"
Stuart Davis	Combination Concrete, 1958	5" x 7"
John Marin	New York from Weehawken, 1903-4	4" x 5"
Charles Sheeler	Composition Around Red, (Pennsylvania), 1958	5" x 7"
Charles Sheeler	Composition Around White, 1959	5" x 7"
Max Weber	New York at Night, 1915	4" x 5"

I hope you will find this material of use.

The Gallery is closed until September 8 and Mrs. Halpert is presently out of the city. She will be back in the Gallery on Monday, August 9, and I'm sure will be happy to be of any further assistance that may be needed at that time.

Sincerely,

Robert J. Grede

RJG:z

To: Downtown Galleries
465 Park Avenue
New York, New York

Attn. Mr. Miller & Miss Halpert

SUBJECT: Shahn paintings

THE
BOND WHEELWRIGHT COMPANY

PORTER'S LANDING,
FREEPORT, MAINE

UN 5-4951

DATE: 7/30/65

Message

With reference to my letter of June 21 and your reply of June 29: since you mentioned that Mr. Shahn was at home, and I had another matter to write him about in regard to the manuscript we are publishing, I wrote him, and also asked him about permissions. I have not received an answer to date, and can only assume that he reads neither letters nor telegrams (I enclose a copy of one of the latter I sent him three days ago), or that he does not wish to communicate. In the meantime, as my wire states, our production of color plates is being held up by the lack of communication on your and/or his part. ...Perhaps it would help matters if I explained that this book, entitled FIVE VARIATIONS ON THE THEME OF JAPANESE PAINTING, is being done by us for Brandeis University, but the expenses are so high and the grant we have so much less than the cost will be that we are limited to a 2,000 printing. ...I have never heard of an artist receiving a fee where the owner of whom he has sold a painting has given his permission for its use in a book (which, by the way, I understand Mr. Shahn likes). Is this matter a part of the contract of sale of the paintings? If so, the museums we have contacted so far have not bothered to bring it up.

I cannot urge you too strongly to let me hear from you. This whole project has been years in the making, has met with one obstacle after the other, and already bids fare to be late as far as announced publication date is concerned....We are a very small concern, of which I am the sole editor, so you can understand that my situation is somewhat like that of a one-armed paper-hanger; even an average 12-hour day just doesn't give me time to write several letters to each painter or his representatives, for permissions...I do hope you will help me out! All good wishes,

Thea Wheelwright
SIGNED
Thea Wheelwright, Editor

Reply

SIGNED

PLEASE RETURN THIS COPY TO SENDER

not to publishing information regarding sales transactions, authors are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or

**THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York**

**PERTINENT INFORMATION CONCERNING PORTRAITS OF MR. AND MRS. JOSEPH EARL
SHEFFIELD OF NEW HAVEN BY AMMI PHILLIPS**

Paintings were purchased by Mrs. Edith Gregor Halpert in May, 1941.

Found near New Haven.

**Exhibited in August 1946 at The Downtown Gallery, New York in an exhibition
entitled "Masterpieces in American Folk Art."**

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Would you kindly let me know what I
need for applying for your gallery ?

I am anxious to have your consideration
for my requests.

Sincerely,

Wook Kyung Choi

Wook Kyung Choi

I look forward to hearing from you shortly.

Sincerely yours,
July 6, 1962

EGH/tm

Mr. Harry Salpeter
Harry Salpeter Gallery Inc.
42 East 57th Street
New York, New York 10022

Dear Mr. Salpeter:

Thank you for your cheery letter. Believe me, I need it desperately at this point, what with waiting hopelessly for a new car, penters and other women who - unlike my husband - enjoy a live hour day, with 19 idle hours to kill. This creates a schedule for me exactly in reverse. However, one of these days the Gallery will be finished and will be properly prepped up for the opening in September.

It might amuse you to learn that, with public facilities in the corridors of the hotel, I have indulged myself in a private driving in relation for the past. Believe it or not, we also have a public telephone in a booth and usually times when necessary to our clients so that our own lines are free for other business. Furthermore, we can always recommend the Pavilion to people who want to spend their lunch hour away from home.

Indeed you will receive a courtesy card and will also be invited to a special party when we reopen after our two-month so-called vacation. I am about to leave for London, where an exhibition of work by the Downtown Gallery artists will open on the 14th of this month. In order to pretend that I am an electrician I am taking the longest method of travelling rather than a plane and am leaving this week by boat. When I return I will be very glad to tell you all I know about John Roote Jr. I bought a number of his paintings and a very much larger number of his drawings at various times, but have given away a good many of them, retaining just a few for my own collection. I will show you what I have and can give you some additional information, which I think will interest you. I should be back early in August, but will shuttle back and forth between my summer home and the Gallery, which will require some more supervision and many finishing touches. Thus, if you will phone I can make a special appointment with you during the latter part of August if you wish. Incidentally, I did not see the latest Journal of the Archives. It is probably tucked away with a batch of publications I have not had an opportunity to read, but I am keeping them for a quiet future. In the event that I don't locate this, could you give me the exact date so that I may write for a copy as I would very much like to read about the Wheeler/Nachsch correspondence.

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2
Sincerely
Anne Arnold
Bloomingdale's

7/29

Dear Miss Helpert:
~~Thank~~ you for
your interest in
Bloomingdale's!

I look forward
with a great deal
of pleasure to seeing
you and helping
you soon.

August 2, 1965

Mrs. S. F. Wilkins
Administrative Assistant
Everson Museum of Art
State and James Streets
Syracuse, New York 13203

Dear Mrs. Wilkins:

Much as we would like to be of assistance to you,
the Harnett catalog you are seeking has not been
available for many years.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchase or involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is published 60 years after the date of sale.

For publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

47 WEST 68th STREET

NEW YORK, N. Y. 10023

JULY 22, 1965

Dear Edith,

The first shall be last, and the last shall be first. At least I hope you will accept that order of things until I am able to discharge my ancient debts with The Downtown Gallery. Thus, I am enclosing a cheque to cover the purchase of the Kuniyoshi lithograph, which is number two of my acquisitions from the Gallery. Number one, the Bernard Karfiol shall be next and very soon.

Things are going better now, and I seem to be sorting out the various problems. After much looking around this spring and summer, I have an appointment as associate curator of paintings in a prominent museum in the area. I shall have to let you guess which one, for I have promised to say nothing more until the museum issues its own press release.

I hope the new Gallery has turned out to be everything you wanted. I shall be looking for the announcement of your fall exhibition, and anticipate seeing you in situ!

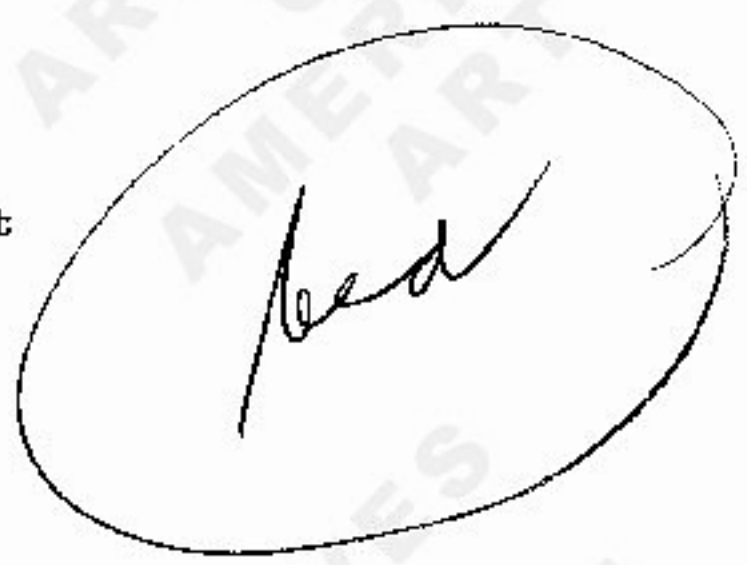
With all best wishes,

Yours sincerely,

Don.

Donelson F. Hoopes

Mrs Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022



July 21, 1965

Mr. James Fitzsimmons, Editor
Art International
Strada Regina 5
6900 LUIGANO, Italy

Dear Mr. Fitzsimmons:

Thank you for the copy of your newsletter with the information on your growth and circulation increase.

It is possible that The Downtown Gallery will be interested in some advertising, but we would first appreciate having some information on rates. Would you be good enough to send us a rate list if you have one or a note outlining same.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Christ Janner

THE BUCHANAN, APT. 86
160 EAST 48TH STREET, NEW YORK, NEW YORK 10017

August 1, 1965

Dear Edith,

Albert says your new gallery is most impressively beautiful, and that you've worked terribly hard at getting moved and organized. He also reported that you're involved in some serious dactylitis, that might or might not lead to surgery.

I am writing simply to say that if there's anything we can do for you we'd like you to tell us. We've wondered any number of times through spring and summer if

would like to go to dinner with us, perhaps
on to the theatre, or a concert, or a show. (I
can't do much cooking anymore since I don't
get home from Lincoln Center till 6:30 p.m.)
Then, "life" intervenes, and we never get around
to doing anything.

Possibly, you've seen all the shows, heard
all the music, watched all the ballets, but
if you haven't, we'd be honored to spend an
evening or the town with you as our guest.
We'll be on vacation (painting, wedding, cleaning
the attic and basement) for the next two weeks.
After that, we're available for ANYTHING. Shall
we call you then?

Affectionately,
Virginia C-J
Christ-Janner

July 8, 1965

Mrs. Rafael Navas
250 East 63rd Street
New York, New York 10021

Dear Mrs. Navas:

Your letter just missed Mrs. Halpert, who is off for London to attend the opening of a large Downtown Gallery exhibition at the Leicester Galleries.

Because we still have a good deal of uncompleted details in our new quarters, she plans to make her visit rather short and should be back sometime in August, when I will refer this matter to her, either here or in Newtown.

I trust that this will not cause you any inconvenience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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July 28, 1965

Mr. Joseph J. Dodge, Director
Gummer Gallery of Art
829 Riverside Avenue
Jacksonville 4, Florida

Dear Mr. Dodge:

As a result of a ruling by the Internal Revenue Service all valuations on works of art being given as gifts must clear through the Art Dealers Association of America at 575 Madison Avenue, New York 10022. They select a panel of three who submit appraisals independent of each other. Therefore, it will be necessary that you contact this organization in connection with the appraisal of the Weber.

If you wish us to ascertain the date of the painting for you, it will be necessary for us to know the name of the previous owner so that we can check our records.

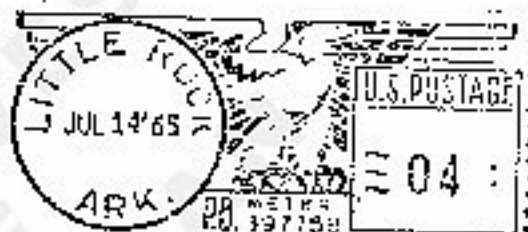
Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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The Arkansas Arts Center
MacArthur Park
Little Rock, Arkansas



Mrs. Edith Gregor Halpert
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both sales and purchases involved. If it cannot be
obtained after a reasonable search whether an artist or
collector is living, it can be assumed that the information
is published 50 years after the date of sale.

July 6, 1965

Abraham & Straus
O. P. O. Box 41
Brooklyn, New York 11202

Gentlemen:

Enclosed please find our check for one steel storage
shed as advertised in the attached clipping.

Would you be good enough to send this to the above
address.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

LAW OFFICES OF
DOW & STONEBRIDGE
80 BROAD STREET
NEW YORK, N.Y. 10004

CABLE ADDRESS:
QUICKSTEP

TELEPHONE
DIBBY 4-8100

28th July, 1965

Messrs. A. Morel & Cie
8 Rue Saint Marc
Paris 2, France

Re: Ets Lucien Lefebvre - Foinet
Sculpture by John Storrs
Claim for Damages
Your Ref. No. 2682/RL/AM
Your Claim No. 1536
Our File No. 7566

Dear Sirs:

We have received a letter from Mr. Maurice Lefebvre-Foinet passing your instructions to us to inspect the above-referred-to shipment of sculpture which reportedly was found to have been in bad order when opened on this side of the Atlantic. On July 20th we discussed the matter with Mr. Miller of the Downtown Gallery in New York and were advised by him that, of the three damaged works of art, only one is now on hand at the gallery, the other two having been placed with another gallery by the artist's daughter, Mrs. M. Storrs-Booz. By copy of this letter, we are asking Mrs. M. Storrs-Booz where the latter two pieces might be surveyed.

Hudson Shipping Co., Inc., the New York custom house brokers, has provided us with a copy of the pertinent invoice. If any of the copy addressees have other pertinent shipping documents, i.e., the ocean bill of lading, we would appreciate receiving copies of these.

In the past, claims coming through yourselves have involved insurance placed in the London market through Hartley, Cooper & Co., Ltd., 55 Gracechurch Street, London E. C. 3,

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Garrett Park, Md.
July 21, 1965

Dear Mrs. Halpert,

I refer to your letter of May 5, 1965, which was in reply to my inquiry about works by Barnett, Peto et al.

I plan to be in New York on business this coming Friday July 23, and will call your office to ascertain if it is possible at this time to get some idea what may be available, and when I may talk with you about it.

Sincerely yours,

William H. Morris
William H. Morris

per PO 4
W. H. Morris
W. H. Morris

Arrived after his
visit

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

26 ATHENEUM SQUARE NORTH
HARTFORD, CONNECTICUT 06103
TELEPHONE (203) 527-2191

July 7, 1965

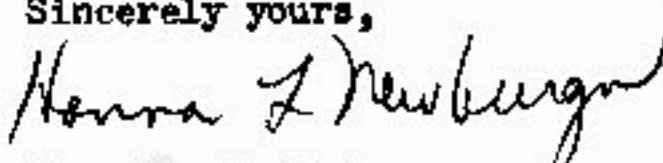
Dear Mrs. Halpert:

Belated thanks to you for your generous loan to our exhibition of American Water Colors and Drawings in Collectors' Corner. The paintings were much admired; the exhibition itself received many compliments, but alas--few sales.

Your paintings added immeasurably to the exhibition and we appreciate very much your wonderful cooperation.

Kindest regards,

Sincerely yours,



Mrs. Wm. H. Newburger,
Collectors' Corner

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

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Sombra del Sol

ROUTE 4 BOX 214 RANCHOS DE ALBUQUERQUE, N. M.

Artist

July 16, 1965

Dear Edith Halpert:

Your kind letter of July 6th, in the case of Artzt Gallery delighted me and I write to thank you for it and your good wishes. The show went well, made ~~expenses~~.

My best wishes to you in your new gallery location. May it have the greatest success you deserve! I shall certainly come to see you there in September. I expect to return to N.Y.C. next month.

The enclosure, as you see, I've had for you since I saw it in Antibes, A.M. where Fritz Peters and I were working last winter. Forgive the delay. You can see we were thinking of you, at least!

Fritz, who has just finished his novel, is here with me and joins me in the fondest regards.

Sincerely yours,

Lloyd GUFF

UNIVERSITY OF KENTUCKY



LEXINGTON, KENTUCKY 40506

CENTENNIAL 1868-1968

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

July 13, 1965

Mr. Richard Freeman Miller
The Downtown Gallery
465 Fifth Avenue
New York, New York

Dear Tracy,

Thank you so much for your notes. My letter crossed your second one with the news that no photos were available. Too bad.

I meant to ask you to send photos of the ones Edith is letting me have:

- ✓ Gas House District
- Studio Table
- In the Cabin
- Abstract Study (C. B. Spencer)
- Downtown, New York
- Riverhead

Please send them air mail special. My deadline is almost on me.

Thanks a million.

Sincerely yours,

Edith

Richard B. Freeman

RRF/h

P.S. If you have the dimensions and photos of O'Donnel Iselin's Fall River and City Walls, East River, owned by Maron J. Simon, please send them also. The Simon painting was destroyed by fire last December 31, and its one-time existence should be acknowledged.

P.P.S. The dimensions you gave me I assume are width first, as with all

Downtown measurements.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

Industrialist Was Art Collector; Supported Community Projects

From page 1, column 5

his mother's side, William Pitt Lynde, was a leader of Milwaukee's bar in the city's early days. He served successively as state attorney general, federal district attorney, congressman, mayor of Milwaukee, assemblyman and state senator. Mr. Lynde's wife was known as Milwaukee's first social worker and founded both the Industrial School for Girls and the first Milwaukee orphan asylum.

Devised Electrical Control

Lynde Bradley began tinkering with things electrical as a 14 year old schoolboy, and he increased his knowledge with a correspondence course. He devised an electric control employing, for the first time, a type of carbon pile resistance. This idea later became the basis on which the Allen-Bradley Co. was founded.

Harry Bradley, seven years younger than his brother, learned electrical theory by working with his brother and studying at night his brother's correspondence course books. Both went to work before finishing high school.

Lynde Bradley opened an X-ray laboratory in 1898. One of his customers was the late Dr. Stanton Allen, a Milwaukee orthopedic surgeon. The two became friends, and subsequently Dr. Allen supplied financial backing when the Allen-Bradley Co. was formed by the Bradley brothers in 1909 to manufacture their original control. Dr. Allen was never a part of its management.

From a firm employing 12 in 1910, Allen-Bradley grew to employ 672 in 1930, with annual shipments of about three million dollars. As the firm grew, annual shipments expanded to 15 million dollars by the end of World War II and to considerably more than 100 million dollars last year. Employment now is about 6,600.

Board Chairman in 1947

Harry Bradley succeeded his brother as president after Lynde's death in 1942 and became chairman of the board in 1947 when Fred F. Loock, executive vice-president and general manager, was elevated to president. Loock was one of the Bradley brothers' first employees. He joined Allen-Bradley in 1910.

For many years the common stock of Allen-Bradley had been owned 81% by Lynde and 49% by Harry Bradley.

"All this time," Harry Bradley once said, "it was possible for my brother and myself to make decisions and institute projects without having to consider any outside stockholders."

"In my brother's will he left his entire 51% of the company stock to me without any strings attached, not for my personal benefit but with the idea I would

be able to work out a satisfactory solution for the future of the company."

Harry Bradley had always felt, as had Lynde, that a company could best prosper if directly controlled by its active management, that outside

shareholders too often placed their own financial interests above those of the corporate business and the welfare of its employees and officers.

Widow Acquired Stock

In settling the Lynde Bradley estate, his widow exercised her dower rights and acquired some of the Allen-Bradley stock. But the majority remained in Harry Bradley's ownership.

Subsequently, in 1945 and 1951, eight separate trusts were created, five by Harry Bradley and three by Mrs. Caroline Bradley, to which legal ownership of virtually all the stock in Allen-Bradley was transferred. The remainder—a "very small fraction" of the shares—is owned by the Allen-Bradley Foundation.

The several trusts have the same trustees—Loock; Robert W. Whitmore, vice-president of Allen-Bradley; A. F. North, treasurer; Atty. Louis Quarles, secretary, and Atty. Harvey W. Peters, who set up the trusts for Mr. Bradley and his sister-in-law. The beneficiaries of the separate trusts are different members of the two Bradley families.

Except for art collecting, in which he became interested with Mrs. Bradley, Mr. Bradley never had a real hobby. His business was his life. He was keenly interested in the well-being of those who worked for him, either in the shops or in management.

Helpful to Employees

Many times, when Mr. Bradley learned that an employee had a personal problem, he would try to find a way of helping. He often spoke of his employees as "the Allen-Bradley family." He rarely permitted his own participation in these cases to be revealed. It was this characteristic that kept so many of his philanthropies out of the limelight.

The largest single beneficiary of the Allen-Bradley Foundation has been St. Luke's hospital. It has received well over \$2,250,000. Columbia hospital has received \$114,000; Milwaukee Children's hospital, \$95,000; St. Mary's hospital, \$92,000. Eighteen hospitals, in all, have received substantial gifts.

The foundation has donated \$450,000 to Allen-Bradley's department of occupational medicine and medical science laboratory, \$64,000 to Marquette university medical school, and large sums to homes for the aged, for the blind and for other afflicted persons.

The foundation has given \$700,000 to the Milwaukee School of Engineering—in addition to Allen-Bradley Co. gifts totaling another \$1,556,814—and \$224,000 to Milton college, \$141,000 to Northland college, \$121,000 to Carroll college. Thirteen Wisconsin schools and colleges have received large gifts, as well as others in Michigan, Illinois, Arkansas, Oklahoma, Mississippi, Indiana and Ohio. It contributes annually to the United Negro College Fund.

Helped United Fund

The foundation, in 20 years, has given \$847,800 to the Milwaukee United Fund and the company has contributed another \$105,000 in 10 years. Mr. and Mrs. Bradley also have contributed generously privately.

Politically, Mr. Bradley was an extreme conservative.

"He believed strongly in his principles," a close associate said. "There was very little point in trying to discourage Harry Bradley on occasions when it might be suspected that the open expression of his views could bring about adverse publicity."

"He was absolutely immune from the standpoint of accepting suggestions that he remain quiet. If principles were involved, he did not care about the consequences."

Despite this, only a few, less than half a dozen, of the grants made by the Allen-Bradley Foundation to more than 150 recipients were to groups identified with the political right, and the amounts of these contributions were small. Through the company and from his own pocket, however, he contributed heavily to anti-Communist education.

Art Donations Made

Mr. Bradley and his wife built one of the most impressive collections of modern paintings and sculptures in the midwest. Their collection was strongest in German expressionist and recent work of the French school.

In the last decade they have given the Milwaukee Art Center its most important pieces

from these two areas of art. Their donations last year included 11 pieces, among them major oils by German expressionists Ernst Ludwig Kirchner, Emil Nolde and Paul Klee.

In his own name last year, Mr. Bradley gave an important painting by Ernest W. Nay and a large poster by the famous French artist, Henri de Toulouse-Lautrec.

In 1963 they gave 22 major works valued at more than \$100,000 to the center's collection. Among these were paintings by such famous contempo-

rary artists as Oskar Kokoschka, Alexej Jawlensky, Rufino Tamayo, Raoul Dufy, John Marin and the late Stuart Davis.

Other Gifts Mentioned

In earlier donations, Mr. Bradley gave in his own name representative paintings by Pierre Bonnard, Edouard Vuillard, Edgar Degas, Georges Rouault, Jacques Villon, Maurice de Vlaminck, Georges Braque, Nolde and an early English edition of Boydell Shakespeare engravings.

He and Mrs. Bradley also have given important sculptures by Jacques Lipchitz, Georg Kolbe, Reg Butler and Alberto Giacometti. Other major paintings among their donations have been by Vasily Kandinsky, Pablo Picasso, Willi Baumeister, Andre Lansky, Hans Hartung, Marino Marini, Lyonel Feininger, Maurice Utrillo, Charles Demuth, Nicholas de Stael, Camille Pissarro, Karl Knaths and Hans Hofmann.

The art center director,

Tracy Atkinson, said: "I think it is widely known that the Bradleys, over the years, have been our most important patrons. Their gifts are the main strength of our collection. In addition to providing us with one of the best groups of modern art of any midwestern art museum, they have provided a very solid core on which to build for the future."

Helped New York Museum

"The Bradleys' conviction that they should share their works of art with the people of Milwaukee has consistently been a very generous gesture to their home community and a genuine contribution to the enrichment of its cultural life."

"They also have given to the Museum of Modern Art, New York city, but the bulk of their donations have been here in Milwaukee."

Mr. Bradley was married in 1926 to Mrs. Margaret B. Sullivan, daughter of John Blakney of Milwaukee. It was a second marriage for each.

He is survived by Mrs. Bradley, by her daughter, Jane, whom Mr. Bradley adopted and who is now Mrs. Jane Uihlein, and by two grandchildren of that marriage, Lynde (Muffie) Bradley Uihlein and David Vogel Uihlein, jr. He is also survived by two children adopted during his first marriage to the former Marion Becker, Milwaukee, from whom he was divorced. They are Harry L. Bradley, jr., Framingham, Mass., and Mrs. Marion Via, Roanoke, Va.

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LERNER PUBLICATIONS COMPANY

133 First Avenue North, Minneapolis, Minnesota 55401

August 4, 1966

Mr. Robert J. Grode
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Grode:

We would like to borrow separated positives or negatives of Ben Shahn's Phoenix. If these are not available a 3 x 4 transparency or ektachrome would be usable. Please advise as to what is available.

The above colored photograph will appear in THE BIRD IN ART by Margaret Gracza. This book explores for the young reader the history and nature of the artist's use of the bird as a subject in art.

Sincerely yours,

Mrs. Sharon Lerner
Art Director

SL:jr
Air Mail

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

10:30
August 4, 1965

Mr. Henry Calagosa
Hudson Fixtures
241 East 137th Street
Bronx, New York

Dear Mr. Calagosa:

It was suggested to me by Mr. Richard Cousins of Bonwit Teller that I get in touch with you. As I have never had occasion to order a vitrine - and need one at this time - I wonder whether it would be possible to have someone come by to see the space and make appropriate suggestions.

For your information, the hotel in which we are located does not permit business signs outdoors or in the lobby but has agreed to let us put up a small case in which a painting from the Gallery could be enclosed with a credit line. This would have to be locked, as it would be placed at the entrance. It would also have to be simple, preferably with aluminum or chrome enclosures and, of course, clear glass.

If you would be good enough to phone me on Monday, August 9th after 10 a. m., I shall be most grateful.

Sincerely yours,

BCH/ta

July 30, 1965

Mr. M. J. Crowley Jr.
Commercial Office Supply
650 Madison Avenue
New York, New York 10022

Dear Mr. Crowley:

The Gallery is closed as usual during the months of July and August and Mrs. Halpert is away.

I will see that your request for valuations is brought to her attention upon her return shortly after Labor Day and am sure that she will help you at that time.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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July 13, 1967

WJG:js

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E. S. S. 4/82/65

FROM: _____ Tel.: _____ Tel.: _____
 Permanent Address Temporary Address

Please circle countries below and list by tribe, pieces from your collection which you would suggest for possible inclusion in the book: "AFRICAN ART IN AMERICAN COLLECTIONS". Also please check if contact prints are being sent for identification, what photos suitable for reproduction are being forwarded or are available, and whether you wish the photos to be returned.

ANGOLA CONGO (BRAZ) GUINEA NIGERIA SIERRA LEONE TOGO Other:
 BECHUANALAND CONGO (LEOP) IVORY COAST PORT. GUINEA SOUTH AFRICA UGANDA
 CAMEROON DAHOMEY LIBERIA RHODESIA SUDAN UPPER VOLTA
 CENTRAL AFRI. REP. GABON MALI RWANDA SWAZILAND ZAMBIA
 CHAD GHANA MOZAMBIQUE SENEGAL TANZANIA

Tribe	Description	Contacts for identification enclosed	Please Return	Photos for publication		Please Return
				Available	Enclosed	

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LOUIS POMERANTZ

1424 ELINOR PLACE
EVANSTON, ILLINOIS

July 7, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert,

I certainly appreciated your prompt and enlightening reply to my inquiry regarding the Stuart Davis silk screen reproduction.

First, let me offer my sincere best wishes for continued success in your new location. It was a long stay in the last one. I can't help recalling that it was on the occasion of your move from one side of 51st Street, to number thirty two, across the street, that you hired me temporarily to sort out stock and place them in order in the new racks. I had just received my discharge from the army a couple of weeks ago, and was anxious to get back to "Art". Of all the galleries in the city, I was most anxious to be shown by you, some day. So when the job turned up, of course I was quite excited to be "on the inside," even though it was in quite another capacity than I hoped for. That "temporary" job lasted three and a half years. I always enjoyed working for, and with you, and count it as one of the important steps in my education thus far. (Happily, I am still learning from others.)

About the Stuart Davis, I'm mixed in feelings, now that I know it is a reproduction after a casein painting, done after the artist's death. This is quite removed from the artist's own hand, and intention, I mean, silkscreen compared to casein, to say nothing of the fact that he never saw the reproduction in the making, and could not even correct proofs. On the other hand, it does offer an opportunity to the artist's admirers, those who normally cannot afford originals, a chance to own something "very close" to an original work. His work lends itself well to reproductions. Yet, I believe I will return it, for I have many books with fine reproductions of his work to look at, and that I do. It is another thing to hang it and enjoy it fully, knowing it is not Stuart Davis, but a good reproduction of one. I would rather make a copy of one, in the original medium, such as I did with the old masters when I was in Paris studying. At least there is a personal relationship established between the original work, which the reproduction by machine wholly lacks.

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LOUIS FRAIBERG 2914 HARDALE BOULEVARD TOLEDO, OHIO 43606

July 22, 1965

Tracy Miller
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Miller:

Thank you for taking all this trouble in the midst of what must be a hectic time for you. I appreciate the situation.

I wish to order the Alphabet of Creation, but since I shall be out of the city altogether until the second week in August, will you please delay delivery until just before Labor Day? In that way it will arrive just about in time, since I expect to be back on the 8th or 9th of September.

I enclose my check for \$150. Thank you again.

Sincerely yours,

Louis Fraiberg
Louis Fraiberg

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July 21, 1965

Dr. Lillian Dechterman
Department of Art
Illinois State University
Normal, Illinois 61761

Dear Dr. Dechterman:

Your letter of July 6th has come to my attention as
one to which a post card reply was sent.

Normally this would be held for Mrs. Halpert's return
and she would follow through with a reply. However, I
note that you plan to be in New York "either late in
August or early in September" so I hasten to write to
you that we will be delighted to see you anytime after
September 8th when the Gallery reopens and hope that
you can therefore aim for the September visit rather
than the August. We will all have returned from our
vacations by then and, with any luck at all, should
be functioning with some semblance of efficiency.

It will be good to see you again.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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7-21, 1965

We have received your request dated _____
for accommodations and are pleased to confirm your reservations in the
name of Mrs Edith Gregor Halpern
beginning for Oct 20-21-22 -
Single room

Thank You!

by Bal Air Motel
Carbondale, Ill.

Shelburne Vt
Aug -17

Dear Mrs. Walpert.

I had hoped to ask you to supper
before your lecture at the Museum
but unfortunately have to go to
my sons in New Hampshire so
I will not be here. I am sorry
as I would have enjoyed hearing
and seeing you.

I shall hope for better talk
next time and send you my
best wishes & regards.

Sincerely,

Aileen U. Webb

REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET
NEW YORK 5, N. Y.

VICTOR H. MC GUTCHEN
1911-1948

ALFRED ELY
1954-1959

WALTER S. LOGAN
COUNSEL

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERIC W. GIRDNER
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THOMAS NICHOL, JR.
RICHARD L. MORGAN
RICHARD R. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL

LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK
HERBERT J. HUMMERS

July 29, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Re: Estate of Charles R. Sheeler, Jr.

Dear Mrs. Halpert:

Musya tells me that you have returned from Europe. I hope you had a pleasant trip and that you are entirely well again.

I understand that you plan to go to Musya's house sometime in the near future and go over the paintings and other objects there with her. I would very much like to be present when you do this, so that we may definitely ascertain which items belong to Charles' estate and which items belong to Musya. I would appreciate it if you will be able to let me know several days in advance, so that I will be able to arrange to be there.

Sincerely,



cc: Mrs. Charles R. Sheeler, Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

July 6, 1965

Mr. Henry H. Bald
Qdol Chemical Corporation
200 West Seventh Street
Plainfield, New Jersey 07060

Dear Mr. Bald:

Your letter addressed to the Curator of Paintings at the Smithsonian Institution was referred to us - as agents for the Stuart Davis Estate.

The picture entitled QDOL referred to by your acquaintance is actually a painting in oil on board and measures 24 x 18". It was produced by the artist in 1924 and was selected for inclusion by the Curator of the Smithsonian Institution in this very important Memorial Exhibition comprising 128 outstanding examples of Stuart Davis' work. The exhibition opened at the Smithsonian on May 28th and closes on July 5th.

The schedule thereafter includes The Art Institute of Chicago (July 30th - August 29th), Whitney Museum of American Art (September 14th - October 17th) and The Art Galleries, University of California at Los Angeles (October 31st - November 28th).

Perhaps you can arrange to see it when it is in New York ^{for a} during the month beginning September 14th. I am sure you will be pleased to see the name of your Corporation in bold type within the frame of the painting composition. If there is any other information you desire, please let us know. Although the Gallery is closed during the months of July and August, all mail addressed here will reach us. May I suggest that you purchase a copy of the catalog, which may be obtained through the Smithsonian for \$2.50. You will find a reproduction in full color on page 48.

Sincerely yours,

RRR/tm

July 26, 1965

Mr. Benson B. Poirier, Assistant Dean
Division of University Extension
Southern Illinois University
Carbondale, Illinois 62903

Dear Mr. Poirier:

Thank you for your letter of July 20th addressed to Mrs. Halpert. She very much appreciates your thoughtfulness.

However, your letter states, "The enclosed material will give you information about the University and Carbondale," and there were no enclosures. As Mrs. Halpert is most interested in this program and would like to see whatever material there is, I wonder if I may ask you to send on to her now the material intended for enclosure.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MIMI LANDAU
65 TURNING HILL ROAD
LEXINGTON, MASS. 02173



*The Downtown Gallery
465 Park Ave
New York City*

Archives of American Art

New York Office • 41 East 65th Street • New York, New York 10021 • Telephone 861-6040

National Headquarters
5200 Woodward Avenue
Detroit, Michigan 48202
Telephone 883-7500

Bruce D. Hooton, Head, New York Office
Dorothy Gees Seckler, Living Artists Program

July 19, 1965

W. E. Woolfenden, Director
E. P. Richardson,
Director of Research
Garnett McCoy, Archivist
Effie M. Morse,
Membership Secretary

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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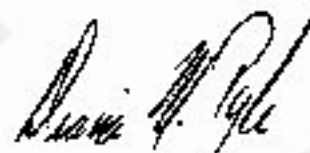
Dear Mrs. Halpert:

We are returning the enclosed Stuart Davis color transparency, as the August issue of Art in America has now been completed.

As of this date you should be in possession of all material (three Stuart Davis color transparencies) lent to us March 13th, 1965.

The Archives is most grateful for your assistance in presenting this worthy documentary of American art--colonial to contemporary.

Sincerely,



Diana M. Pyle

for
Bruce D. Hooton

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.

20K
July 26, 1965

Mr. Tyle Novinski, Chairman
Department of Art
University of Dallas Station
Dallas, Texas 75061

Dear Mr. Novinski:

Thank you for your letter.

We will, of course, be pleased to add your name to our mailing list and you will start receiving our announcements when we reopen in the Fall.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

August 2, 1965

Mr. John B. Hightower, Executive Director
New York State Council on the Arts
250 West 57th Street
New York, New York 10019

Dear Mr. Hightower:

In the course of taking inventory during the summer and checking all of our consignment records, we find that we do not have a return date for the items consigned to the exhibition entitled THE CITY: PLACES AND PEOPLE at the World's Fair.

Would you be good enough to let us know when this exhibition is scheduled to close and when we may expect the return of the items loaned to you by this Gallery.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

August 2, 1965

Thorsen Inc. Dept. 4-BA
124 W. Lincoln Ave.
Mount Vernon, New York 10550

Gentlemen:

On June 15th, we sent you our check for \$1.00 and
ordered

1 Corn Off Wand #658.

To date we have received neither the merchandise nor
an acknowledgment. Would you be good enough to follow
through on this order and send the item without fur-
ther delay.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

July 22nd

(Room 617)

Dear Edith: — Your postcard from London reached me this morning and it was good to hear that the ocean trip proved to be so fine — I hope that the return trip proves equally so and that you are much the better for the entire 'holiday' jaunt —

I now send off these requests hoping that I can later talk over the whole show with you and maybe even add to this impressive list —

I'll be in New York for a part of a day about August 5th and shall stop in just long enough to greet you before starting to motor up to Maine for a short holiday —

With all best wishes
to you — Affectionately
Cedyn

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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SALES AND RENTAL GALLERY
THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MD. 21218



The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Sincerely yours,
Earl, OS VING

London N.Y. 10001
 & Albany 12242
 The Ladies' Mission
 Mrs. G. Cook

000000 8297

DATE	TIME	LOCATION	REMARKS
10/10/50	10:00	1000	1000
10/10/50	10:00	1000	1000
10/10/50	10:00	1000	1000
10/10/50	10:00	1000	1000

00.2 1024
02.1001

02.1588

though we have advanced some of the money to him previously. in our sales book so that we may pay the artist accordingly - after making deductions will be made. However, we want these figures. The balance due amounts to \$250.00, from which part of the

that deduction prepared for you within the next few days.
 Keating about the various shipping charges so that we may have
 check to be applied against the \$302.50 and we will check with
 to us so that all the material may be filed. You may send us a
 Would you be good enough to return the signed blue receipt along

ILLINOIS STATE UNIVERSITY

NORMAL, ILLINOIS 61761

DEPARTMENT OF ART

P.C. 16
7/11

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

July 6, 1965

Mrs. Edith Halpert, Director
Downtown Gallery
Ritz Towers
Park Avenue at 57th Street
New York, New York

Dear Mr. Halpert:

The only time I could get away from my summer teaching was July 3 in order to buy a Dove watercolor. Well, that was the wrong time to visit galleries. So I'll come either late in August or early in September. I am champing at the bit to see his works, and I hope that some fine works are still available at that time. I will be looking forward to seeing the collection upon my arrival.

Sincerely,

L. Dochternan

Lillian Dochternan
Asst. Professor, Art History

LD/gb

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

July 26, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Having just sent off to you a number of requests for our December-January exhibition, Roots of Abstract Art in America: 1910-1930, I now find that we shall need to impose on you for much more and can only hope that you will be able to stand our bothering you to such an extent.

The supplementary list is as follows.

John Marin - Sunset 1922
John Marin - Tree Forms, Autumn 1910
Arthur Dove - A Walk, Poplars 1920
Arthur Dove - Abstraction No. 2 1910
Arthur Dove - Tug Boat 1927
Charles Sheeler - Landscape 1913

Then, for sculpture ---

John Storrs - Panel with Black Marble Inlay 1917-19
John Storrs - Pieta 1920
John Storrs - Panel with Mirror Insets 1921
William Zorach - (as abstract a piece as possible)
Reuben Nakian - The Pouter Pigeon

With every hope that we can count on all of these to round out the show,

Gratefully,

Adelyn

Adelyn D. Breeskin
Special Consultant
National Collection of Fine Arts

Enclosure: 11 loan forms in duplicate

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 14, 1965

Dear Mrs. Halpert:

Your four Henry Moore sculptures were shipped on July 8 to Santini Bros. in New York.

Sincerely,

Mrs. Margaret Wickard
Secretary to Mr. Buki, Curator

Arkansas Art Center



GRG:vmr 3008

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

American Embassy
Grosvenor Square, W.1.

July 30, 1965.

Dear Mrs. Halpert:

Thank you for your letter of July 20. I am sorry that I did not have the pleasure of meeting you when you were recently in London. I did go, however, to see the very interesting exhibition at the Leicester Galleries. I shall now return at my first opportunity to ask Mr. Brown or Mr. Phillips to let me see some of the key paintings for which there was no room.

I want to speak my particular thanks for the copy of the "Statement" that you were kind enough to send me. It is an account which is not only highly interesting but which I read with a great deal of sympathy.

Sincerely yours,

Cleanth Brooks

Cleanth Brooks
Cultural Attache

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022
U.S.A.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 50 years after the date of sale.

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William Zorach--"Reclining Figure" - 1946 - 6 $\frac{1}{2}$ x 11 - marble

1500

3500

William Zorach--"Eve" - 1951 - 26"H - granite

6500

7500

William Zorach--"Setting Hen" - c. 1946 - 14"H - granite

4000

William Zorach--"Standing Figure" - 20 $\frac{1}{2}$ "H - bronze

July 8, 1965

Mr. Irving Luntz, President
Irving Galleries, Astor Hotel
932 East Juneeu
Milwaukee 2, Wisconsin

Dear Mr. Luntz:

One of the last things Mrs. Halpert asked me to do as she departed for London this morning was to write to you and explain, with her deep regrets, that it was not possible under the circumstances (you saw the state we are in here) to assemble any kind of representative exhibition for you.

So many of the items she would have wanted you to have are stored in the warehouse for the summer, a good deal of what is here is inaccessible - in short, I know you understand that it would have been too great an undertaking to pull it all together for you before she left.

I am sure Mrs. Halpert will be in touch with you after we reopen - in normal functioning order - after Labor Day. My best regards.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

July 29, 1965

Mr. Frank Hard
13951 Malholland Drive
Beverly Hills, California

Dear Frank:

I am beginning to see a little flicker of daylight. This afternoon I expect an electrician to test the various fixtures so that we can complete that job, which will be the actual beginning of the end.

Among other things - now that we have elegant metal cabinets for our record books - we are checking to ascertain where all the paintings are at present. A good many have been presented to museums, but in such instances we are notified immediately and change our records accordingly. In cases of divorce we have some difficulty as we are not in a position to know what each member of the family retained. Thus, without any desire to pry into your private affairs, but for the sake of documentation, I am listing all your purchases from us and hope you will mark the carbon copy with your initial next to the paintings, drawings or whatever you have in your possession.

I did take the boat trip and I must say the S.S. France is the greatest rest cure known to man - or woman. At the end of that trip I was in great shape, rested and relaxed, and rarin' to go. Then I got to London, went to the Leicester Galleries to check the installation and about two hours before the opening party we got the ghastly news that Stevenson had died. This shook me up no end as he was one of my heroes and a very vital important person for the world at large. Naturally the party was hardly a success and the various other pre-arranged plans were shot to hell. The British took the news much harder than the public in the U.S.A. I stayed only three days and came back to finish up the job here. Next week I am scheduled to give a lecture at Shelburne, then I go to Snowlegan, where I expect to have some fun, then back to the boiler factory.

My affectionate greetings to Lita and Gale - and to you.

As ever,

RHM/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

July 29, 1965

Mr. Ward Craikshank III
Museum of Art, Science and Industry
Box 999, Ninety Acres Park
Bridgeport 4, Connecticut

Dear Mr. Craikshank:

We have moved to new quarters, as you will note above, and are reorganizing all our files. There have been many works of art donated to museums in recent years and we want to make certain that the ownership is changed accordingly on all of our photographic records.

We know that Mrs. Bayard Hoppin willed her paintings to your museum but are not certain whether this included all she had originally purchased here or only a portion of the collection. Would you be good enough to check the duplicate list which I am enclosing the items in your collection. We shall be most grateful for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF KENTUCKY
LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

July 9, 1965
Mr. Richard Freeman Miller
The Downtown Gallery
New York, N.Y.

Dear Tracy,
I meant to ask you to rush
me the photographs, 8 x 10 glossy,
of the paintings we are borrowing.
~~get these District Baker 29-461~~

- Studio Table ?
✓ In the Cabin Baker 1572
~~824~~ ✓ Downtown N.Y. Nelson 9469
~~supplied to Baker 10-727~~
✓ Riverhead
✓ Abstract Study (C.B. Spencer) Baker 1575

This I would appreciate very much.
They probably will be illustrated in the
monograph.

Hastily, Dick
Richard Borden Freeman

I look forward to hearing from you shortly.

Sincerely yours,
July 6, 1965

Mr. Harry Salpeter
Harry Salpeter Gallery Inc.
42 East 57th Street
New York, New York 10022

Dear Mr. Salpeter:

Thank you for your cheery letter. Believe me, I need it desperately at this point, what with waiting hopelessly for electricians, carpenters and other workmen who - unlike art dealers - enjoy a five hour day, with 19 idle hours to kill. This creates a schedule for me exactly in reverse. However, one of these days the Gallery will be finished and will be properly prettied up for the opening in September.

It might amuse you to learn that, with public facilities in the corridors of the hotel, I have indulged myself in a private privy in retaliation for the past. Believe it or not, we also have a public telephone in a booth and supply dimes when necessary to our clients so that our own lines are free for other business. Furthermore, we can always recommend the Pavillon to people who want to spend their lunch hour away from home.

Indeed you will receive a courtesy card and will also be invited to a special party when we reopen after our two-month so-called vacation. I am about to leave for London, where an exhibition of work by The Downtown Gallery artists will open on the 14th of this month. In order to pretend that I am an electrician I am taking the longest method of travelling rather than a plane and am leaving this week by boat. When I return I will be very glad to tell you all I know about John Foote Jr. I bought a number of his paintings and a very much larger number of his drawings at various times, but have given away a good many of them, retaining just a few for my own collection. I will show you what I have and can give you some additional information, which I think will interest you. I should be back early in August, but will shuttle back and forth between my summer home and the Gallery, which will require some more supervision and many finishing touches. Thus, if you will phone I can make a special appointment with you during the latter part of August if you wish. Incidentally, I did not see the latest Journal of the Archives. It is probably tucked away with a batch of publications I have not had an opportunity to read, but I am keeping them for a quiet future. In the event that I don't locate this, could you give me the exact date so that I may write for a copy as I would very much like to read about the Shaler/Macbeth correspondence.

Dear Tracy -

I have been out of town for more than 2 months, hence the delay in replying to your note of May 14. The cheque is enclosed!

I hope you and Bob are enjoying your new quarters and that all is working out well for you.

See you in the fall. Meantime, all best wishes -

As ever

Don.

22 - VII - 65

JOHNSON, KELLY, EVANS & SPENCER

ATTORNEYS AT LAW

JOHNSON BUILDING

400 SOUTH 10TH AVENUE

BROKEN BOW, NEBRASKA 68832

A. PAUL JOHNSON
JAMES R. KELLY
JOHN H. EVANS
HOWARD W. SPENCER

AREA CODE 308
TELEPHONE 878-2488
P. O. BOX 447

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 2, 1965

The Downtown Gallery
465 Park Avenue
New York City, New York

Attention: Mrs. Edith Halpert

I recently received the gift of a "Cigar Store Indian" by the Last Will and Testament of a friend of mine, Mr. Haeberle, whose estate is now in the process of being probated. It is necessary that this item be appraised and included with the rest of the estate for all tax purposes.

By reason of an article in the July issue of TRUE magazine concerning cigar store indians, I wrote to the magazine for information. I was referred to the Shelburne Museum, Inc., Shelburne, Vermont.

Under date of July 28, 1965, I received a letter from the museum stating that for several years they have lived with a self-imposed policy of not evaluating any object for any person, for any reason. They gave us your name and address.

I will enclose a photocopy of a picture of my gift, a cigar store indian, that was taken with the then owner, Mr. Haeberle, many years ago and published in the local paper with an account thereof. This indian is in very good shape and condition. I will appreciate it if you can give any information as to the value or what the appraised value should be. For appraisal purposes, I believe that the Court and the Estate Tax examiner will accept an opinion as to the approximate value thereof.

I will also appreciate any other information that you may give to me in connection with this item.

I thank you for your consideration and for courtesies extended.

Very truly yours,



A. PAUL JOHNSON

APJ:sam
Enclosure: 1

Dear Sirs,

Do you have any brochures
available or information as to
purchasing any of Ben Shahn
lithographs?

Is there any place in the
Boston area where I may see
his work (to purchase).

Thank you, Sincerely yours
Mrs Gerald Landon

Southern Illinois
University

CARBONDALE, ILLINOIS 62903

July 20, 1965

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We are pleased to learn from Klaus F. Schmidt, Coordinator of Vision '65, that you will be in Carbondale to attend the meeting in October.

We have reserved a room for you at the motel listed below, and they will confirm this reservation with you shortly. The enclosed material will give you information about the University and Carbondale.

If we can be of assistance, please contact us.

Sincerely,

Benson B. Poirier

Benson B. Poirier, Assistant Dean
Division of University Extension

BBP:md

Encl.

Bel Aire Motel

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- no
enclosure!

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

July 2, 1965

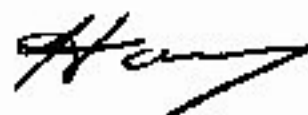
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Enclosed are the original and a carbon of Mr. Harold F. Cross' letter concerning the physical condition of Salt Shaker.

As a result of reading this to you over the telephone today, we are proceeding with our original plan of including this painting in the Davis show for the rest of its exhibition tour.

Sincerely,



Harry Lowe
Curator of Exhibits

Enclosure

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July 2, 1965

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Lowe:

I am sending you, under separate cover, a note book on the cover of which is a reproduction of Stuart Davis' *OWN: IN SAN PABLO*. It occurred to Mrs. Halpert that perhaps you would like to sell some of these in conjunction with the Davis show. They go for 75¢ apiece and we can send you somewhere in the neighborhood of 100 of them if you are interested and think the subsequent museum might be.

I will look forward to hearing from you.

Sincerely,

Tracy Miller

7
ANTHONY HASWELL
3931 SOUTH DIXIE HIGHWAY
DAYTON, OHIO 45439

col 9/30/65

July 26, 1965

Dear Mrs. Halpert:

I am sorry to bother you again about values of pictures for insurance purposes. In reviewing our Fine Arts policy, I happened to notice that our water color by Charles Sheeler, entitled "Red Against the Light" is down for \$1,000. For some reason or other, this seems low to me, and I am, therefore, bothering you with a request for your opinion.

With kindest regards,

Yours sincerely,

Anthony Haswell

AH/ec

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st St.
New York, N. Y. 10022

Page 2

July 21, 1965

Anonymous

Spread Eagle

\$2,000.

New Jersey Squire

\$4,000.

Sincerely,

EGH:rg

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 7, 1965

Art News Editor
The New York Times
229 West 43rd Street
New York, New York 10036

Dear Sir:

I read with great interest the article by Grace Olmick in relation to the tremendous new art activities sponsored by the government.

The reference to Mrs. Corrin Strong reminds me of the fact that she borrowed for the Oslo Embassy a large number of paintings and sculpture by leading American contemporaries as well as a group of American Folk Art. Our records are unavailable at the moment because our new quarters have not as yet been completed, but I am under the impression that this was the first group she borrowed because the articles in the Oslo papers mentioned specific examples at the time (it may have been 1953). These loans comprised a combination of works owned by The Downtown Gallery and my personal collection as well as objects from the American Folk Art Gallery.

Also, in reference to the State Department, I would like to mention that, in June and September of 1962, at the request of Mr. Lucius D. Battle, then in charge of educational and cultural affairs for the Department of State, I lent 64 contemporary paintings and drawings from my collection and arranged the hanging in the reception rooms and offices of that Department in Washington. This, I believe, was the first large public showing of American art in the Department.

I thought you would like to know that we were also involved in the two programs.

Sincerely yours,

DGH/tm

Apfer

July 21, 1965

Mrs. Rafael Navas
250 East 63rd Street
New York, New York 10020

Dear Mrs. Navas:

I am listing the current insurance valuations for the works of art listed below:

Stuart Davis	Bass Rocks #2, 1939	43 x 53	\$12,000.
Arthur G. Dove	Forms Against The Sun, 1935	29 x 21	\$5,000.
	High Noon, 1944	36 x 27	\$8,000.
	Sunrise on Northport Harbor, 1929	28 x 20	\$6,000.
William M. Harnett	Mortality & Immortality, 1876	27 x 22	Hirschl & Adler
Yasuo Kuniyoshi	Bouquet & Stove, 1920	40 x 56	\$9,000.
	Revolution, 1949	46 x 70	\$12,000.
	Quiet Pool, 1952	28 x 22 1/2	\$3,000.
John Marin	Sunset, Casco Bay, 1919	19 1/2 x 16	\$4,000.
	Region, Trinity Church, New York City, 1926-36	20 x 25	\$7,000.
	Cape Split, 1938-42	28 x 22	\$5,000.
	Boats & Gulls, 1940	23 1/2 x 18 1/2	\$8,000.
	The Fog Lifts, 1949	28 x 22	\$10,000.
	Tunk Mountains, 1952	28 x 22	\$8,000.
George L. K. Morris	Classic Interlude, 1952		No record of size.
Horace Pippin	Westchester Pennsylvania, 1943		\$3,000.
Ben Shahn	Labyrinth Detail #1, 1951	31 x 22	\$3,500.
	The Blind Botanist, 1954	31 x 52	\$9,000.
Charles Sheeler	Catastrophe #2, 1944	17 x 14	\$6,000.
	Sky Line, 1950	40 x 24	\$12,000.
Niles Spencer	Signal at Highland, 1939	30 x 24	\$6,000.
Max Weber	Refugees, 1939	30 x 36	\$8,000.
William Zorach	Quest, 1943		\$10,000.
Anonymous	Sacred Bridegroom		\$2500.
	Sacred Bride		\$2500.

July 6, 1965

Mr. Wayne Bramble
2907 Fairlawn Street
Hillcrest Heights, Maryland

Dear Mr. Bramble:

Thank you for sending us the photographs of the Marin. If you will forgive me, may I say that the snapshots were rather difficult to read. Would you consider shipping the picture to us if we paid the express charges? It really would be necessary to see the painting under the circumstances and I will communicate with you immediately upon receipt. The shipment can be made collect.

I am leaving for London on the 7th, but expect to be back before the end of the month. Therefore, I would suggest that you send the picture on about the 25th. While the Gallery will be closed officially until September 7th, there will be someone here to accept all packages addressed to us. Furthermore, I plan to spend several days a week in town to finish up the remodeling details in our new quarters.

I will appreciate your cooperation in this matter and would like to know when you plan to send the Marin on to us.

Sincerely yours,

EGH/ta

low to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



EVERSON MUSEUM OF ART

of Syracuse and Onondaga County, State and James Streets, Syracuse, N.Y. 13203 GR 4-8064

Office of the Director

July 27, 1965

out of this

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We are involved in cataloguing our Permanent Collection of American Painting and are preparing an educational program for Museum Trained Guides.

In researching this material, we would like to obtain an exhibition catalogue of --

"Nature - Vivre by William M. Harnett"

April 18 through May 6, 1939

Please forward this to my attention at your earliest convenience, if this publication is still available.

Sincerely,

Ruth Wilkins

Mrs. S. F. Wilkins
Administrative Assistant

amv

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July 16, 1965

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

We are pleased to acknowledge receipt of your reservation for VISION/65 and your check in the amount of \$50.00.

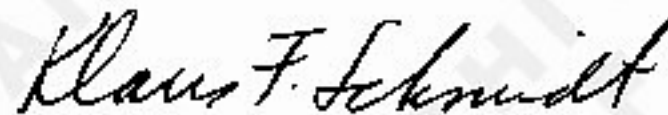
Confirmation of your motel/hotel reservation and information about transportation will be forwarded to you directly from Carbondale, Illinois.

Questions concerning this information should be addressed to Mr. Benson Poirier, Division of Extension Services, Southern Illinois University, Carbondale, Illinois.

The balance of your reservation in the amount of \$35.00 is due September 30th. Cancellation of reservations and accommodations can be made only until September 30th.

We look forward to welcoming you in Carbondale.

Very cordially,



Klaus F. Schmidt
Coordinator
VISION/65, ICTA

KFS:ms

July 30, 1965

Mr. Richard Freeman
Department of Art
University of Kentucky
Lexington, Kentucky

Dear Dick:

As you know, the Gallery is closed during the two summer months and practically the entire staff is now on vacation. This is Tracy's last day before his vacation time. After my return from London a few days ago, I am now scheduled for a lecture in Vermont and a meeting in Maine. Thus, it is impossible to obtain any of the information you request. Furthermore, I was under the impression that during the three days you worked here on the exhibition, you made notes of the sizes, dates, etc.

Also, I have heard from the Brooklyn Museum that you offered the exhibition there. At this point, I feel that it is vital to obtain a full list of the institutions you have scheduled. You recall my statement to the effect that many of the collectors are very reluctant to lend for long periods of time and insofar as the Gallery is concerned we cannot possibly give up our entire stock, as I so definitely mentioned in our conversation. I notice that you even added *STUDIO TABLE*, which I specified had to be in our show, together with *IN THE CABIN*, the latter of which I might withdraw a little earlier.

I think it would be a good idea if you wrote a detailed letter of your plans, as neither Miss Baily at the Museum of Modern Art nor I understand at this point. Originally the show was to be out from October 1st to January 1st and the only subsequent addition was Rhode Island. I have since heard from Allentown as well as the Brooklyn Museum and since the latter mentioned next summer for their show I assume you booked many others in the interim. In other words, I am so utterly confused that I don't know what to do, but I know, however, that I cannot let our few Spencers leave these premises for a period of that length. In any event I think the best idea is for you to write me a detailed letter.

Sincerely yours,

RGH/tm

P.S. The Brooklyn Museum also mentioned that you are not planning a catalog and Miss Jacobowitz stated that no show was ever held there without one.

7/28/65

BOH

Mr. Hilson has been asked to lend his O'Keeffe RITZ TOWER NIGHT to Women's City Club of New York. Needs - guess what - insurance valuation.

T.

011 - 1928 or 29. 20x40

HA 5-4400

~~1500~~ - 5000.

Pl call See'y
+ file under Oppenheimer

Since the budget for this book is extremely limited, we hope that wherever possible we may use such photos without charge. I wish to assure you that all photographs will be accurately recorded directly upon receipt, handled responsibly to insure against damage or loss and returned immediately upon the decision that they would not be used.

In some instances new photographs will have to be made and we would want to know if you could arrange to have them made by your own photographer and at what cost, or whether we should engage a photographer for this purpose.

I will be assisted in the editing of the photographic section of the book by Robert Hilton Simmons, a collector himself, who is a member of our Board of Trustees.

As Director of the Museum of African Art, I have taken on this task because I believe that such a book can contribute to African-American understanding. I realize the inconvenience that your compliance with our request may cause you and will be grateful for your assistance.

Sincerely yours,

Warren M. Robbins

Warren M. Robbins

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August 3, 1965

Mrs. Adelyn Breeskin
National Collection of Fine Arts
Constitution Avenue at 10th Street
Washington 25, D. C.

Dear Adelyn:

No doubt my card from London reached you about the day I returned to New York as I remained there only three days. As you probably know, the opening party was to take place on July 14th - the day the ghastly news was heard about Adlai Stevenson's death. This of course - aside from upsetting me no end personally - wrecked all the festivities planned as well as the press, etc.

Under separate cover I am sending you the blanks with all the data you requested on the paintings you had already selected. When you are ready for additions I have some ideas to recommend.

I am devastated because I will not be here on August 5th and will therefore miss your visit. I have to give a lecture at Shelburne on the 4th and plan to continue from there to Skowhegan the following day, to remain possibly through Saturday. If your Maine holiday is in the area close to Skowhegan, how about coming down there on the evening of the 6th for the symposium to be held and the parties thereafter. I hope this is possible as it would be wonderful to see you and I am sure you would enjoy the Skowhegan School and the people associated with it. The telephone number there is 207 - GR 4 - 2778. This is Willard Cummings' number, where I will be staying.

Meanwhile, my affectionate regards.

As ever,

RGB/tm

To: Downtown Galleries
465 Park Avenue
New York, New York

Attn. Mr. Miller & Miss Halpert

SUBJECT: Shahn paintings

THE
BOND WHEELWRIGHT COMPANY

PORTER'S LANDING,
FREEPORT, MAINE

UN 8-4981

DATE: 7/30/65

Message

With reference to my letter of June 21 and your reply of June 29: since you mentioned that Mr. Shahn was at home, and I had another matter to write him about in regard to the manuscript we are publishing, I wrote him, and also asked him about permissions. I have not received an answer to date, and can only assume that he reads neither letters nor telegrams (I enclose a copy of one of the latter I sent him three days ago), or that he does not wish to communicate. In the meantime, as my wire states, our production of color plates is being held up by the lack of communication on your and/or his part. ...Perhaps it would help matters if I explained that this book, entitled FIVE VARIATIONS ON THE THEME OF JAPANESE PAINTING, is being done by us for Brandeis University, but the expenses are so high and the grant we have so much less than the cost will be that we are limited to a 2,000 printing. ...I have never heard of an artist receiving a fee where the owner of whom he has sold a painting has given his permission for its use in a book (which, by the way, I understand Mr. Shahn likes). Is this matter a part of the contract of sale of the paintings? If so, the museums we have contacted so far have not bothered to bring it up.

I cannot urge you too strongly to let me hear from you. This whole project has been years in the making, has met with one obstacle after the other, and already bids fare to be late as far as announced publication date is concerned....We are a very small concern, of which I am the sole editor, so you can understand that my situation is somewhat like that of a one-armed paper-hanger; even an average 12-hour day just doesn't give me time to write several letters to each painter or his representatives, for permissions...I do hope you will help me out! All good wishes,

Thea Wheelwright
SIGNED
Thea Wheelwright, Editor

Reply

SIGNED

PLEASE RETURN THIS COPY TO SENDER

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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7/13 [1965]

FINALLY
FOUND THE
ATTACHED -
MISFILED!

82

July 26, 1965

Mr. Willard Cummings
Shawhegan School of Painting and Sculpture
Shawhegan, Maine

Dear Bill:

In all the confusion awaiting me on my return, I have completely forgotten when I was to address further regarding the Rattner exhibition to be held in the galleries of the Commerce Trust Company. As we are nearing our opening and starting on the Fall schedule, I am most eager to have the actual facts. Shall I write to Bill Kemper in Kansas City or have you already communicated with him? Also, Mr. Ball of Eleanor LeMaire Associates is waiting for an order number for the four silk-screens which he chose and which were approved. As I mentioned during our conversation, he does not get a take-off, since we never allow a commission to decorators. The list comprises:

Shahn	NINE BUILDING
	THE POST
	LOTS AND MOLECULES
Rattner	OUT OF THE WILDERNESS

As you know, I agreed to lecture in Shelburne on August 4th and will have to stay overnight, no doubt. Now I am trying to figure out some way of attending your jamboree - to which I look forward and where I expect to learn a great deal about contemporary art from the specialists you have invited to the round table. Besides I look forward to seeing you and Jack. It really sounds fascinating, but the one obstacle is how one gets from Shelburne to Shawhegan. I can't remember. Also, the Lindas plan to join me in Shawhegan on Saturday, August 7th and if I have the time, I may motor back with them. In any event I am looking forward to the cocktail party at the Red Farm and dinner at the Freese Barn. Please send me travel suggestions as soon as possible so that I can make my reservations accordingly.

Love,

WH/ta

APX
Mrs. Dudley Seay
7320 N. Bridge Lane
Milwaukee 17, Wisconsin

July 8, 1965

Dear Mrs. Seay:

On June 7th we sent you a group of photographs of some Folk Art paintings for you to study.

As we are now closed for the summer - our time of year to pull all of our records into shape after the hectic season - we are wondering if we might ask that any of these in which you are not interested be returned. If you still wish to look at them further, of course, it is quite all right, but we will appreciate the return of any you can now part with.

Many thanks. Hope to see you in the Gallery in the Fall.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 6, 1965

Mr. Bartlett Hayes Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

I have just come across the message stating that you and
Bill Steadman called. I am so distressed that I missed
your rare visit and hope that you plan to be in New York
again so that I will have the pleasure of seeing you.

I am leaving for London on the 7th to attend the opening
of an exhibition of work by The Downtown Gallery artists,
to be held at the Leicester Galleries, but expect to be
back the latter part of this month. Despite the fact that
we are officially closed until September 7th I will be
shuttling back and forth from Newtown as there are many
details in connection with the rebuilding, decorating and
installation which will require my attention.

Meanwhile, my very best regards.

Sincerely yours,

BOH/tm

in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mama

July 21, 1965

Dear Sir:

Miss Miller has asked that I write to you to inquire whether you have a photograph of the large gouache by Niles Spencer titled, JUG AND GRAY BOAT, 1925 which is in the Fleishman Collection. If so, she would greatly appreciate it if you could send, as rapidly as possible, a print with the bill to her:

Miss Dorothy C. Miller
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Under a separate cover could you send another print of the same photograph with bill to:

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Thank you very much.

Sincerely,

Bailey Logan
Secretary to Dorothy C. Miller

University of Arizona Art Gallery
Olive and Speedway
Tucson, Arizona

cc: Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

*Pl call her ask
whether she got the photo
~~She will check further but is 99%~~
~~sure they never got it.~~ T.
Acq. 7507.*

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 14, 1969

Mr. Geoffrey Clements
18 Melrose Avenue
Staten Island, New York

Dear Geoff:

Please send us one print each of the following:

1572 29-461 10-727 1575

These are for a catalog which is about to go to press, so I will appreciate the soonest possible.

Many thanks.

Sincerely,

Tracy Miller

August 2, 1965

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following from our PUBLICITY list:

Luce-Romeike Press Clipping Service
Publicity Dept. Luce Bldg.
Topeka, Kans.

Prof. Alfred Neumayer
Free University of Berlin
Berlin, Germany

Jasia Reichardt
32 Belsize Park Gardens
London NW 3, England

Mr. James R. Mellow, Editor
Arts
12-14 E. 46th St.
New York, N. Y. 10017

... and REMOVE from our MUSEUM list:

Mr. J. Thomas Jefferson
Jefferson Gallery
7606 Girard
La Jolla, Calif.

... and ADD to our PUBLICITY list:

Mr. Jay Jacobs, Editor
Arts Magazine
41 East 57th Street
New York, New York 10022

Mr. Maurice Lavanoux
Liturgical Arts Magazine
7 East 42nd Street
New York, N.Y. 10017

Art Editor
American Review
300 West 49th St.
New York, N.Y. 10019

... and ADD to our MUSEUM list:

Mr. Lyle Novinski, Chairman
Department of Art
University of Dallas Station
Dallas, Texas 75061

Mr. Cleanth Brooks
Cultural Affairs Officer, USIA
American Embassy
Grosvenor Square
London W.1, England

Mr. Gary Baise
Activities Coordinator
University Union
Western Illinois University
Macomb, Illinois 61455

Mrs. Inga W. Heck
Corcoran Gallery of Art
Washington, D.C. 20006

Mr. Tom L. Freudenheim
The Jewish Museum
1109 Fifth Avenue
New York, New York 10028

Mr. Carl A. Kasten
V.P. for Business & Finance
Drake University
Des Moines, Iowa

Mr. S. Lane Faison Jr.
Scott Hill Road
Williamstown, Mass.

Mr. Leonard Good
Head, Art Dept.
Drake University
Des Moines, Iowa

... and ADD to our CUSTOMER list:

Mr. E. G. Burke
3825 McGraw
Detroit 8, Mich.

Once again, thanks you for your prompt attention.

Sincerely,

Tracy Miller

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

July 21, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York

Edith: —
Dear Mrs. Halpert:

On December 1, 1965 we are to open an exhibition to be called "Roots of Abstract Art in America, 1910-1930." It is to run through January 16 and for it we shall publish an illustrated catalogue. We would be most grateful if we could borrow the following from you for the exhibition:

Stuart Davis, "Rue de Seine," c. 1928
Georgia O'Keeffe, "Number 32, Special," pastel
Joseph Stella, "Steel Mill," gouache
Max Weber, "Rush Hour," 1915
Preston Dickinson, "Factory in Winter," pastel and
gouache

I hope that you will allow us to include these in the exhibition. To avoid a possible delay, Dr. David W. Scott, the Director, suggests that we send you our contract form with this request.

With all best greetings and thanks.

Very sincerely,

Adelyn

Adelyn D. Breeskin
Special Consultant
National Collection of Fine Arts

Enclosure

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July 6, 1965

Mr. Henry Seldis, Art Editor
Los Angeles Times
Times Mirror Square
Los Angeles, California

Dear Henry:

As you requested we mailed a photograph immediately after your telephone call. If you approve of this substitution, will you please let us know at once where the painting is to be shipped. The Gallery is closed during July and August, but we will take care of this the moment we hear from you.

I am off to London this week to attend the opening of a special exhibition comprising a large group of paintings and sculpture by The Downtown Gallery artists. This special exhibition will be held at the Leicester Galleries and may serve to alter the current American image abroad by indicating that all is not Op and Pop. It will be fun to see the reaction of the public.

If we have better luck than heretofore with the large variety of workmen who were to have completed the remodeling and installation in the new galleries by the 1st of May - we may actually reopen in grand style in September. Invitations will be issued well enough in advance and I hope that you will come to our party to help celebrate the occasion.

Best regards,

Sincerely yours,

EOH/tm

THE GALLERY OF MODERN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLUMBUS CIRCLE NEW YORK 10019

9 July 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
Ritz Tower Concourse
Park Avenue at 57th Street
New York, New York

Dear Mrs. Halpert:

I should like to thank you most sincerely for your generosity in lending your Nadelman Tango and Demuth watercolors to our exhibition "The Twenties Revisited". The Tango figures are silhouetted against the corner windows, and the light brings out the marvellously rounded contours very well,

I am enclosing a pass which will provide admittance to the museum for the duration of the exhibition, and I do hope that you will have an opportunity to use it. You will see many works which were borrowed on the strength of the information you very kindly supplied, and I should like to thank you once again for your time and assistance. We are all pleased at the good reception given the exhibition by newspapers and the public alike, and are most appreciative of the generosity of the lenders which made the exhibition possible.

Yours sincerely,

Margaret Potter
Margaret Potter
Curator

MP:1sh
Enclosure

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July 21, 1965

Mr. Louis Fraiberg
2914 Hardale Boulevard
Toledo, Ohio

Dear Mr. Fraiberg:

I hope you will forgive me for the delay in replying to your request for information. With the exception of myself and a part-time bookkeeper, the staff has been on vacation (the Gallery is closed during July and August). This, coupled with the fact that we are still in the throes of getting settled in our new quarters, made the task of checking on the print in which you are interested more complicated than would seem possible.

At any rate, I have found that we do have a copy of Ben Shahn's ALPHABET OF CREATION, which we will be happy to ship to you. The price is \$150. and if you will send us your check and confirmation that you wish the silkscreen sent, we will follow through promptly.

Thank you for your interest - and your patience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



THE UNIVERSITY OF ARIZONA

TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

Olive Road at Speedway

EXHIBITION: Walt Kuhn Retrospective

EXHIBITION DATES: Feb. 6 - Mar. 31, 1966

ARTIST: Walt Kuhn

Dates and Nationality American 1877-1949

TITLE OF ART OBJECT: Bareback Rider

Date executed 1926 Medium Oil
Size 40 x 30 (If painting - unframed size) We Have Photo

CREDIT REQUESTED IN LABELING: The Downtown Gallery

May this be reproduced? Yes in catalog, newspaper, +
If Glossy Photo is available, please send one copy.

In accordance with the requirements of our Fine Arts Committee, the following conditions must be met:

- (1) The University of Arizona Art Gallery will pay packing and transportation costs and will insure the painting
for (amount) \$5,000
- (2) The painting will be shipped to the University of Arizona Art Gallery by REA collect with a value of \$550.00
(type of carrier)
to assure careful handling in transit.
- (3) Promptly at the close of the exhibition the painting
will be returned to its owner in its original box by REA ppd.
(carrier)
with a valuation of \$550.00 to the Downtown Gallery

Please complete the above information and return one copy to The University of Arizona Art Gallery, Olive Road at Speedway, Tucson, Arizona.

Thank you.

LENDING INSTITUTION OR INDIVIDUAL: Downtown Gallery

SIGNED: Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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LONDON 13 15 0147

TRACY MILLER GALLERY 465 PARK AVENUE NEW YORK CITY

WILL PHONE THURSDAY MORNING REGARDS

EDITH HAIPERT

PUCUD GOLL-487

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE 797-3311

1965 JUL 14 1965 JUL 14 PM 10 19
PM 0 00 00

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ications Inc.

ITT World Communications Inc.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 6, 1965

Mr. Gary Baise
Activities Coordinator, University Union
Western Illinois University
Macomb, Illinois 61455

Dear Mr. Baise:

I am very sorry to be so late in answering your letter. However, the Gallery has been closed since the 1st of May and we have all been preoccupied with the tremendous task of packing, moving, unpacking, remodeling and organizing our new galleries at the above address.

Although we are always glad to cooperate with universities and have lent a great many paintings and sculptures, drawings, etc., we do not have any packaged shows for exhibition purposes. In each instance the Director comes here and makes a specific selection based on his specific requirements.

The names of all our artists are printed below and if at any time you would like to have a group exhibition may I suggest that you communicate with us and make arrangements to come by and choose the specific examples which would be of interest to you and your audience. We make no charge for the service, but the consignee assumes all the expenses involved in packing, shipping and insurance. We will be closed during the two summer months - a customary procedure - and will reopen directly after Labor Day. If you will communicate with us at that time, we can discuss the matter further. Please note our new address.

Sincerely yours,

ROH/tm

July 20, 1965

Mr. Cleanth Brooks
Cultural Affairs Officer, U.S.I.S.
American Embassy
Greenwich Square
London W.1, England

Dear Mr. Brooks:

Much as I wanted to meet you, I was unable to make contact during my short stay in London because of the tragic death of Adlai Stevenson. When I did call on Saturday, I was advised that you were away for the weekend.

I was eager to meet you and to see the exhibition area at the Embassy. Mr. Mason sent me photographs of the John Marin exhibition installation, which was arranged through The Downtown Gallery, and I was greatly impressed, but the visual impact would have been much more desirable, of course.

As you probably know, an exhibition of American art by our old masters as well as recent additions to our roster is on view at present at the Leicester Galleries. I sincerely hope that you will see this exhibition and will ask Mr. Brown or Mr. Phillips to show you those not on view, as there are a number of key paintings for which there was no room. The reason I agreed to send the show abroad was my hope that the younger generation of the art audience would realize that modern American art did not start in 1950 and that much of what is being done today as "new" had early antecedents in the U.S.A. In any event, it also proves that fashion did not dictate a single movement throughout the country. I am enclosing a brief statement written at Sam Hunter's request for the catalog of an exhibition I arranged at Brandeis University at their invitation. This is a propos.

After you have seen the show, I would greatly appreciate a note stating your reaction. I trust that we will have occasion to work together in the future - and that I will have the pleasure of meeting you.

Sincerely yours,

BCH/tm

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SYRACUSE UNIVERSITY, SYRACUSE, NEW YORK 13210

SCHOOL OF ART

July 2, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is to advise you that we have today
authorized payment to you of the second install-
ment (\$5000) on the Kuniyoshi and Karfiol. You
should receive the check from our Purchasing
department very shortly.

Very truly yours,


Gladys Leiter
Administrative Assistant
School of Art

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 6, 1965

Mme. Miura Grillohess
Galerie Coard
36, Avenue Matignon
Paris 8, France

Dear Miura:

I was pleased to hear from you and take this opportunity to express my deep regret for the long lapse in my correspondence. This has been one of the worst experiences in my career, as I am having great difficulty in adjusting myself to modern workmen and, despite the fact that I engaged an architect and a contractor, every inch has to be supervised by me. Since I am not technically inclined it has been extremely difficult and we are way, way behind our original schedule. Now I hope that we will actually be ready to open on September 7th with a bang-up party - if I last that long. However, the Gallery will be exceedingly handsome and most efficient to operate as we are all on one floor and the layout is especially functional.

Please pass on my regrets to Ottesen as I really owe him a letter, but won't have time to do anything because I have to leave for London early in the week. In view of the current conditions here, I will remain there only about three days, but by traveling by boat en route to London I expect to have a good rest and will relax every moment I am on the ship. I did hope to get to Paris, but it is impossible for me to take an extra day at this particular time. Incidentally, the exhibition is scheduled to open on July 14th and will continue into late August. Perhaps, if you should return to Paris, you might like to fly across and see the exhibition which includes the work of Ottesen as well as all the artists associated with us.

As suggested by Feinot, we sent him an invoice for the last shipment and the matter will, I suppose, be taken care of in my absence.

I hope that you and your husband will have a grand rest and a grand time in Mougins. Please pass on my fond regards to Henry Holliberry, whom I admire greatly. Best regards.

Sincerely yours,

BGH/tm

August 1, 1965

Dear Sir:

I am a graduate student in Art History at the University of Wisconsin and am currently involved in rather extensive research on the American artist Marsden Hartley. I am interested in all aspects of his career but at present am especially anxious to obtain information with regard to his earlier years, from about 1913-1920. A series based on the American Indian and any pictures which show his interest in primitive art are of special importance to my research. Any information or suggestions would be very much appreciated.

Sincerely,

Marilyn Baker

My address:

Miss Marilyn Baker
Room 401, Tripp
Madison, Wisc.

August 3, 1965

Mr. Gudmund Vigtel, Director
The High Museum of Art
1280 Peachtree Street, N. E.
Atlanta, Georgia 30309

Dear Vig:

It was mighty good to hear from you. While the Gallery is closed, you gather that I am still on tap and have been throughout the summer, with the exception of a very brief trip to London for the opening of a Downtown Gallery exhibition.

Yes, the FLOATING FIGURE by William Zorach is available and I have held it for you since it arrived from Zorach with a beautiful base to which it is attached. At that time, as I told you, the price was \$3000., but instead of deducting merely 10% (the usual museum discount) I told you you could have it for \$2500. This still holds and I will be glad to send it to you at once if you so desire. I am sure that the members of the committee will be sold immediately when they see the actual sculpture and I hope that you will manage to add it to your collection.

I agree that it would be a wonderful idea to have the Lane Collection (or part of it) as a unit in Atlanta. The artists included - and practically all in "depth" are Davis, Dove, Kuniyoshi, Marin, O'Keeffe, Sheeler, Spencer, Weber; Demuth, Dickinson, Hartley, Morris, Stella. When you decide on this idea, let me know, so that I can do some propaganda here in advance. He rarely answers letters, but I will be glad to phone him when the time comes.

We are still in the throes of so-called completion, with painters, electricians, etc. floating around and the store-room in an utter mess, but no matter what happens, we will open on September 8th to the public and have a party on the preceding day. I will let you know well in advance so that you may plan to be with us. It will be great to see you.

Sincerely yours,

BGH/tm

for publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To Miss Edith Gregor Halpert
c/o The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

CE
7/30/64

FROM

305 EAST 14TH STREET
NEW YORK, N.Y. 10003

7-27-64

SUBJECT

Dear Miss Halpert- It is my hope that this is no strain
to you, as my account is certainly not in direct ratio to
my desire. The reason for writing is this. In a book by
Wendell Berry and drawings by Ben Shon is a drawing of
a pair of hands - (it is the 2nd drawing in the book, and my
question is this. Is it possible to get the original of the same,
and if so, can you tell me what it will cost? Again
I do want to thank you for your trouble.

SIGNED

a. E. Parlow.

DATE OF REPLY

SIGNED

THIS COPY FOR PERSON ADDRESSED

Free to publishing information regarding sales transactions,
revenues are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Harry L. Bradley Dies at 80; Industrialist, Philanthropist

Harry Lynde Bradley, Milwaukee industrialist, philanthropist and art collector, died at 8:55 a.m. Friday at St. Luke's hospital. He was 80.

Mr. Bradley had been in failing health for more than five years. The immediate cause of death was a cerebral hemorrhage. He entered the hospital on Apr. 19. His condition had been critical for several weeks.

The body will be at the Weiss funeral home, 1901 N. Farwell av., from 1 to 9 p.m. Sunday. Funeral services will be held at 1 p.m. Monday in the Forest Home cemetery chapel. Burial will be in the cemetery.

The family suggested memorials to the Milwaukee Boys' club or St. Luke's hospital.

Mr. Bradley was chairman of the board of the Allen-Bradley Co.

Brother Died in 1942

Mr. Bradley, with his brother, Lynde, who died in 1942, founded the company in 1909. It manufactures industrial control equipment, electronic components and other industrial devices, all identified with electricity.

A modest man, shy of pub-



Harry Lynde Bradley

licity. Mr. Bradley seldom permitted disclosure of his hundreds of gifts, most of them in Milwaukee or Wisconsin, but he was one of Milwaukee's most generous philanthropists.

To honor the memory of his brother Lynde (rhymes with "signed"), Mr. Bradley and his brother's widow, Mrs. Caroline Bradley, established a charitable foundation, now known as the Allen-Bradley Foundation.

It has been supported by con-

tributions of Mr. Bradley, his wife, Margaret, a trust created by Mrs. Caroline Bradley, and by the company. Mrs. Caroline Bradley died in 1954.

The foundation has contributed more than seven million dollars to hospitals, medical research laboratories, educational institutions and established charitable organizations—now at the rate of more than \$750,000 a year.

The most recent large gift was \$500,000 to the Center for the Performing Arts.

Company Makes Donations

Independently, the Allen-Bradley Co. has given an additional \$2,515,714 in the last 10 years to many of the same institutions and organizations.

The Bradley Foundation now has assets of more than \$4,500,000, mostly in government securities.

Mr. Bradley was born in Kansas City Jan. 5, 1885, the second of two sons of Henry C. Bradley and the former Clara Lynde. After the death of his father, his mother moved to Milwaukee with the boys in 1891.

Mr. Bradley's grandfather on

Turn to page 16, column 1

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August 3, 1965

Mr. Harvey Propper
155 East 56th Street
New York, New York 10022

Dear Mr. Propper:

I am writing because I owe you an apology. You were so considerate in showing me the impressively handsome furniture - plus the additional pleasure of the visit with you here.

Because I have become involved way beyond our original figures (to which I had then added the usual 50%) I have decided to do with what I have for the present and make changes later when I am relaxed and can see daylight.

If #1416 - the Triad Table - is \$126. for the three units, I would love to have them before the Gallery opens on September 7th. There is a symbol on either side of the figure \$126. and it occurred to me that the price might relate to individual units, which would postpone my decision accordingly.

I will send you an invitation to our opening and hope that you will join us at the festivities.

Sincerely yours,

EGH/tm

ERNEST BURWELL
TRYON, NORTH CAROLINA

July 7, 1965

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Thank you most graciously for your good letter
of June 28th.

Mrs. Burwell and I plan to be in New York in
early October and we look forward to meeting you.
We have heard so many nice things about you.

Every good wish for your success in the new
location for the gallery.

Most sincerely,

Ernest Burwell
Ernest Burwell

EB:gcd:tw

*Please be thinking about
a murmur by a recognized American
artist - (in reach of our budget)*

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researchers are responsible for obtaining written permission
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SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

Library of the National Collection of Fine Arts
and the National Portrait Gallery

23 July 1965

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

The Library has just received the package of 45 books
and exhibition catalogs which Mr. Miller has sent on your
behalf. We are pleased to have this documentary material
on the artists associated with the Downtown Gallery, and
wish to thank you for your generous gift.

Yours truly,



William B. Walker
Librarian
NCEA/NPG Library

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 20, 1965

Mr. Frank Getlein
4626 Carlyn Springs Road
Arlington, Virginia 22203

Dear Frank:

I have just returned from London after having the most delightful voyage on the S. S. France. Five days of complete relaxation!

Your letter disturbed me very much and I sincerely hope that Dot is recovering rapidly. I also hope that we can all meet in Connecticut before the summer ends.

Please give my affectionate regards to Dot - and to you.

Sincerely yours,

RKH/tm

Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

300 SOUTH BERKELEY STREET, HONOLULU, HAWAII 96814. TELEPHONE 535-0623

July 13

Dear Edith,

It has been a long and busy six weeks since the very pleasant evening with you and your friends from Villanova, whose name I've misplaced but whom I hope to see again one day. I have often thought of you in the meantime and would like to know how you are. Perhaps Gabe could drop me a short line giving me news

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

July 14, 1965

Mr. Henry Saldie, Art Editor
Los Angeles Times
Times Mirror Square
Los Angeles, California

Dear Mr. Saldie:

I am enclosing the correct consignment invoice for the
Tsang Yu-Bo painting, A LABYRINTH, which was shipped to
you yesterday.

As Mrs. Halpert and Mr. Grade are both on vacation, I
was unaware that a consignment had already been made and
typed up a new one which I mailed to you yesterday. You
will note that the price was incorrect on that one. You
may simply destroy the incorrect consignment as I have
voided the copies retained here, but please sign the
blue receipt copy of the one now enclosed and return it
to us.

I am sorry for the confusion and appreciate your patience
and cooperation in the matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 9, 1965
112 Randolph Rd
Ithaca, New York

PC
7/14

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Mrs. Halpert

I am a Korean who graduated Cranbrook Academy of Art in Michigan, in this 28th of May, with Master degree in Painting. Also I had B.F.A. from Seoul National University, Fine Arts College in Feb. 1963, in Korea.

Director of gallery in Cranbrook Academy of Art had contact with the gallery director of Pratt Institute, so she got informations of your gallery for me, from him.

I would like to know the possibility of job opening, if you think that I might capable to work in your gallery.

JOSEPH J. DODGE, *director*

CUMMER GALLERY OF ART

The DeEtte Holden Cummer Museum Foundation

829 RIVERSIDE AVENUE • JACKSONVILLE 4, FLORIDA • TELEPHONE 356-6857

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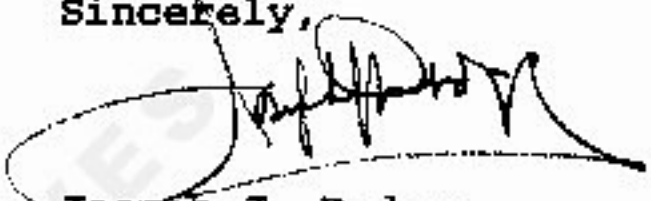
MRS. ALFRED L. DUPONT
ROGER L. MAIN

Miss Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York

Dear Miss Halpert:

We have been offered this painting by Max Weber as a gift, and we would like to accept it. However, the donor wishes a valuation for income tax purposes, and since it is against our policy to make appraisals, we are turning to you for help in this matter. The picture is in good condition, and the frame was supposedly made by or at least decorated by the artist. We do not know the date of the picture, and would appreciate any information that you would be able to supply. Hoping to hear from you in the near future, I am,

Sincerely,


Joseph J. Dodge
Director

JJD:pf
Enclosure

26 July 1965

See previous

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Not to publishing information regarding sales transactions.
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ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

anne blair arnold

Bloomington, Ind.

MUSEUM
OF
AFRICAN
ART



FREDERICK DOUGLASS INSTITUTE
for Inter-cultural Understanding

316 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002
LINCOLN 7-8690, LINCOLN 7-0324

JUL 15 1965

Dear Edith.

I have been asked to do a book on "African Art in American Collections" which Frederick A. Praeger will publish.

We would like to consider inclusion of one or more pieces from your collection in the book. Because it is to be published in time for the First World Festival of Negro Arts to take place in Dakar, Senegal, in April 1966, we must work against a very tight deadline -- September 15th -- relying as much as possible on pictures which are already in existence.

We hope that we may have your cooperation in providing photos if they are available and would appreciate your sending the enclosed self-addressed post-card by return mail to let us know whether you are in a position to contribute to the book.

Enclosed also are a mimeographed paper describing fully the special objectives of the book as well as a questionnaire which will help us to determine what photos we might be able to use. With such information and materials as we may receive, I believe we will be able to save several steps and meet the publisher's deadline for the book.

Looking forward to hearing from you,

Sincerely yours,

Warren M. Robbins

Warren M. Robbins

WMR:krc

Enclosures:

Return Post-card
Questionnaire

*This is for your information. I thought
we might photo your Ben Cotton and
Hark - if you approve. Or would you
suggest something else. Best
Regards
W*

TRUSTEES

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Chairman*

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Mrs. Arthur A. Cohen

Stephen R. Currier

John A. Davis

Rene d'Harnoncourt

Thomas J. Dodd

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Mrs. Angier Biddle Duke

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* Honorary

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOAN AGREEMENT FORM

The Connecticut Historical Society
1 Elizabeth St., Hartford, Conn. 06105

EXHIBITION: Centennial exhibition of the painting of Ammi Phillips

Dates: October 31, 1965 - February 1, 1966

We will greatly appreciate your filling in this blank for our catalogue and loan records. Please print or write clearly.

LENDER: The American Folk Art Gallery

Address: 465 Park Avenue, New York, New York 10022

Credit or acknowledgment line to be used in catalogue and on labels:

Lent by The American Folk Art Gallery (Courtesy of The Downtown Gallery, New York)

ARTIST'S NAME: Ammi Phillips

Is work signed? No Dated? No Where? _____

Signature, date, and other original or early inscription of historic value:

Circa 1830

Mr. Joseph Earl Sheffield of New Haven (1793 - 1882)

Exact TITLE of work: Mrs. Joseph Earl Sheffield of New Haven

DATE of work: Circa 1830 **Source:** _____

MEDIUM of work (please underline): oil on canvas oil on wood gouache
pastel tempera on canvas tempera on wood watercolor ink
pencil charcoal crayon print (medium) _____
Other _____

SIZE of picture:
(Without frame or mat): Height 20" Width 24"

CONDITION of work: Mr. Sheffield; Slightly damaged. Hole in right sleeve, paint loss
lower torso. Mrs. Sheffield; Slightly damaged; Hole in right sleeve
Paint loss on left sleeve

VALUE of work for insurance purposes: \$ 5000. the pr.

Are good PHOTOGRAPHS of this work available for catalogue reproductions and for publicity? _____

Unless The Connecticut Historical Society is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Society's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and used by the Society for educational use. It will not be reproduced in any other publications without the express permission of the lender.

Signed (lender's name): _____

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Level. [same] Dsi 8-5-65]

my young cousin and
2. He was born in Hawaii.
but became Japanese after
during war. He works for the
Hiroshima prefecture, as a
foreign affairs chief. He is
fluent in English. He handles
all English-speaking potentates
that come to Hiroshima.
The Pillars in the temple are of
vermillion red. But there is Tong Shih.

View of the famous
Ison-Ku-shima Temple
in Hiroshima.
The tide is fairly high
so that "gate" or "Torii" as
we Japs call it, is im-
mersed in the bay so is no
nearly temples. When at low
tide people can walk from
the town to the temple.

Of you. I do trust the
tests proved that the
problem was relatively
inconsequential.

Your new "digs" - both
below ground and above -
are impressive, being
commodious, comfortable
and convenient. You
should thrive there, and
I look forward to seeing
the operation in full
swing when I next get to
New York.

We are thriving, at
home and in the Academy.
We've just closed in big

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

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4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYPAIR 1159 - TELEGRAMS: AUDAX AUDLEY LONDON - CABLES: AUDAX LONDON W1

CC/JCO

2nd August, 1965

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mrs. Halpert,

I have just returned from a short holiday to find your letter of July 26th awaiting my attention. I am so glad that you have agreed our account. Of course, one always knows it is going to be so, but it is even better when it is confirmed and settled. We have today instructed our Bank to credit you with 3,623.50 dollars.

I too was pleased to make your acquaintance. One is always interested in meeting the various friends Nicholas tells us of on his return from his American trips.

I hope you had a good journey home, and that you are feeling well.

Yours sincerely,



for to publishing information regarding sales transactions, variations are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mrs. Rafael Navas

250 East 63 Street, New York, N. Y. 10021

Mrs. Edith G. Halpert, Director
The Downtown Gallery, New York
Dear Edith,

I have been requested to appraise the
Roland P. Murdoch Collection as of 1965.
Such an appraisal is not concerned
with the Internal Revenue. Knowing
that you are very busy, I have
hesitated to approach you in this
matter. The appraisals of all other
works in the Collection have been
received and a full statement must
be completed. Enclosed is a list,

Mrs. Rafael Nevas

250 East 63 Street, New York, N. Y. 10021

artists, titles and the 1962 figures.
If possible, please write in your
valuations in the 1965 column,
and return to me (new address)

Thanking you for the favor
and all good wishes for your
new gallery. I am

Sincerely, Elizabeth
Elizabeth S. Nevas

July 6, 1965

July 26, 1963

Mrs. Gerald London
65 Turning Mill Road
Lexington, Massachusetts 02173

Dear Mrs. London:

The Gallery is closed during the months of July and August as customary, but I happened to drop in today and found your card regarding Ben Shahn prints.

Because so many of Shahn's editions of serigraphs (the medium in which he specializes, rather than lithography) sell out so rapidly, we have never published a catalog and we have been obliged to discontinue consigning his work to dealers out of town. For a long period, the Boris Nizki Gallery, with which we have worked for many years, had some of his prints, but this too had to be discontinued. May I suggest that on your next visit to New York (after September 8th), you drop in to see us so that we may have the privilege of showing you the collection we have on hand. I would suggest that you send us a note advising us of your visit as I should like to be here to meet you.

Sincerely yours,

EGH/tn

to publishing information regarding sales transactions, artists are responsible for obtaining written permission both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information be published 60 years after the date of sale.

Odol

TEL: 756-4433
AREA CODE 201

ODOL CHEMICAL CORPORATION

200 WEST SEVENTH STREET . PLAINFIELD, N. J. 07060

July 20, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I thank you for your letter of July 6th, which I found on my desk upon returning from a trip.

I thank you for all the information you have given in your letter. Before I left, I had already written to the Smithsonian Institute and asked them to send me six reproductions and six catalogs, which they have done.

I shall not fail to visit the Memorial Exhibition as soon as it opens in the Whitney Museum of American Art.

Sincerely yours,

ODOL CHEMICAL CORPORATION

Henry H. Bald
Henry H. Bald

HHB:med

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

post
net

Mrs. I. H. Kempner, Jr.
3688 Willowick Road
Houston 19, Texas

on ch
H. H. H.
D. H. H.
D. H. H.

July 25, 1964

Dear Mrs. Halpert,

I apologize for my
long delay in answering
your letter about the Dole
College.

I appreciate your
offer to send it to me,
but at this point I seem
to have rather a serious
attack of inertia. I had
rather come in the next
time I am in New York.

Sincerely
Nancy Kempner

July 6, 1965

Mr. John Davis Hatch
Coordinating Advisor, Fine Arts Program
Spelman College
Atlanta 3, Georgia

Dear Jerry:

I cannot tell you how ohagrined I was when I learned that you had paid us a visit while I was away. Seeing you is quite a rare event and I hope that you will have occasion to be in New York early in the Fall and will come in to say hello.


The Lawrence painting ANCHOR ON CART required a new matle and in all the hubbub relating to getting settled in these new quarters, the Matter was somewhat delayed. However, the picture has now been shipped - in good condition. I trust that you will find it satisfactory.

We do not expect to reopen until September 7th, when we will celebrate the end of a ghastly experience in handling the rebuilding and installation by throwing a grand party. Invitations will be sent out later in the summer and I trust that I will have the pleasure of seeing you at that time. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

pay 

The Downtown Gallery
32 East 51 Street

New York 22

19. 7. 1965/h.hlg.

Dear Sirs,

I wish to take this opportunity to send you a catalogue which reflect the activities of the artists of the Gallery S.

I would be very appreciative to receive informations from your work.
(The ideal situation would be, a continous exchange of informations.)

Hoping to hear from you,
sincerely yours,

Ben Wargin

GALERIE S BEN WARGIN . 1 BERLIN 21 TIERGARTEN JOSEF-HAYDN-STRASSE 1 . RUF 0311 / 3 90 64 49 VON 10-18 UHR

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RICHARD G. LEAHY
517 HAMMOND STREET
CHESTNUT HILL 67, MASSACHUSETTS

July 7, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I had not heard the rumors so was not worried, but your letter relieved me in any case. We are looking forward to seeing you in your new quarters in the fall.

Regarding a photograph of the Sheeler, I do not have one, but will endeavor to have one made and will forward it to Mr. Wood at the University of Wisconsin. Since I am spending my time shuttling between Boston and the Vineyard, this may take a while to arrange, but in the meantime, as you are undoubtedly aware, a poor reproduction of this painting was included in the program for the Second Annual Armory Show which could be referred to for study purposes.

I hope you have a pleasant summer and please note above that our Boston address has changed.

Sincerely yours,

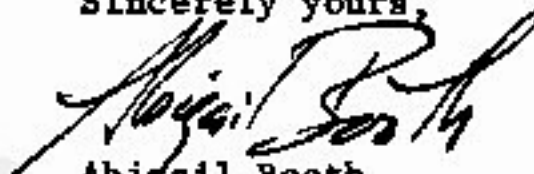
Rich Leahy
Richard G. Leahy

RGL:cs

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wall-to-wall policy carried by NCA alone. Therefore, the other institutions do not need valuation information. We are keeping in constant touch with the show as it travels. And, of course, each item in the show is "receipted" by the exhibitors as it is checked in by their Registrars on our forms which travel with the show. I am sure you are familiar with the procedure from the many times Mrs. Halpert has lent her paintings.

Sincerely yours,



Abigail Booth
Assistant to the
Curator of Exhibits

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

July 13, 1965

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Tracy:

Mr. Lowe has asked that I put into writing his reply to your letter of July 2, concerning the Davis-decorated notebooks. We appreciate your thought that NCFa offer them on the sales desk here but feel that it would not be too successful a venture considering that the show has already left Washington. A further deterrent is that the sales desk operation here is very large and handled by a central Smithsonian office, not by individual agencies such as NCFa. There would have to be time-consuming negotiations, and I fear they would feel the quantity available too small to be worthwhile.

Chicago is the next exhibitor and may have enough of a popular slant at the sales desk to be interested. Notebooks don't seem to be quite in character for the Whitney's sales desk. Your best chance may be a UCLA. It is, after all, a school and the art department is in charge of the exhibition. Both contents and cover would have sales appeal.

Another letter to be answered is Mrs. Halpert's of July 1, primarily concerned with the enclosed receipt forms. Mr. Lowe had returned these June 8, explaining that they were only preliminary forms that came to us when you returned our loan forms in March. Another set of your receipts accompanied the pictures themselves in May. Our Registrar signed and returned the actual receipt forms at that time. Mr. Lowe has now signed this March 17 set, as Mrs. Halpert requested, and noted that the works were not received until May 7. You now will have two duplicate signed copies of these lists.

Mrs. Halpert also inquired in her July 1 letter if your receipt form should be sent to the other exhibiting museums to inform them of insurance valuations. The exhibition is insured under one

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

JOSEPH J. DODGE, *director*

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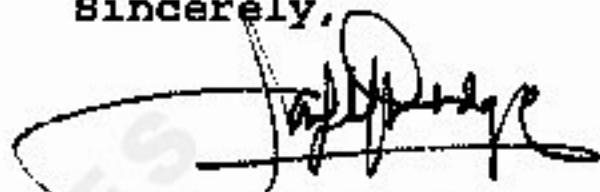
MRS. ALFRED L. DUPONT
ROGER L. MAIN

Miss Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Miller:

Thank you for your letter of July 28 giving the address of the Art Dealers Association of America. If you will please return the slide, I will then get in touch with them directly. In the meantime, I will try to find out the name of the person who bought the picture.

Sincerely,



Joseph J. Dodge
Director

JJD:pf

30 July 1965

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*Pl note
will PO L*

DILIGITE
UNIVERSITAS DALLASENSIS
VERITATEM + JUSTITIAM
M C M L V



rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 15, 1965

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

We are very interested in receiving announcements
of any future exhibitions, and particularly in receiv-
ing posters suitable for display in our Art Center
Gallery.

As a department, we are of course interested in the
mainstreams of contemporary art, and would appre-
ciate your attention in the future.

Thank you.

Sincerely,

Lyle Novinski, Chairman
University of Dallas Art Department

LN/mlb

THE FINE ARTS GALLERY OF SAN DIEGO

FINE ARTS SOCIETY OF SAN DIEGO

WARREN BEACH, DIRECTOR
CARL SKINNER, ASST. DIR.

BALBOA PARK — P. O. BOX 2107
SAN DIEGO, CALIFORNIA 92112
TELEPHONE 239-1257

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July 16, 1965

Mrs. Edith Gregor Halpert
Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In October 1965 San Diego will host the Inter American Press Association, with the primary burden of same being carried by Mr. James S. Copley, publisher of our San Diego Union and Evening Tribune and a flock of other papers in California and Illinois. Mr. Copley is the largest single donor to our big new wing and a collector of paintings relating to newspapers.

To pay honor to all this we are planning an exhibition "The Newspaper in American Art" for the dates of October 11 through November 14, 1965. We believe this will be a rather unusual show. We will, of course, have a catalogue and an opening with a preview reception for our visiting dignitaries.

We would indeed be privileged if we may include your fine tempera painting "Nearly Everybody Reads the Bulletin", 1946, by Ben Shahn. If you no longer own the painting can you please give us the name and address of the present owner.

If the loan is granted may we please have a glossy 8x10 photo and the usual basic curatorial information of size, medium, insurance valuation, etc. on your loan.

Naturally we will expect to pay all costs of shipping and wall to wall insurance. Please let us know how you wish this handled.

Many thanks for your good help in this. The loans made firm so far promise that this will be a fine show indeed.

Very Sincerely,

Warren Beach
Warren Beach,
Director

WB:mp

GALLERY ITOH

NIKKEI BUILDING 2-7CHOME
GINZA NISHI CHUO-KU TOKYO
ADR. TEL. GALLERIT - TOKYO
TEL. (571) 6 6 6 3 · 6 6 4 1

I do understand that an abrupt letter like this is a bolt from the blue. However, I would like to stress again the fact that I am really enthusiastic to materialize your exhibition in this gigantic city of Tokyo.

It would be a great honor and my personal pride if ~~you could~~ kindly consider my plea and write me at your earliest convenience.

Upon hearing from you, I shall gladly visit you to discuss the project in detail.

Yours very truly,

H. ITOH
Director

cc : Mr. Saito/ GI TYO

copy

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Crowell Collier and Macmillan, Inc.

640 Fifth Avenue, New York, N. Y. 10019

RAYMOND C. HAGEL
CHAIRMAN OF THE BOARD

After to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

rf

July 28, 1965

Dear Mrs. Halpert,

This is the Wall Street Journal article I
mentioned.

I enjoyed meeting you; I hope there will be
another occasion.

Yours sincerely,

Raymond C. Hagel

Mrs. Edith Gregor Halpert
465 Park Avenue
Apartment 14E
New York, N.Y.

July 21, 1965

Mr. Norman Gross
Charles Nathan Inc.
45 West 45th Street
New York, New York

Dear Mr. Gross:

Per our telephone conversation a short while back, we are returning the two shelves held by bearer and will appreciate these being credited.

Thank you for your attention.

Sincerely,

Tracy Miller

July 7, 1965

George M. Stuart Inc.
Brick Building
Newtown, Connecticut

Dear Sirs:

In Mrs. Halpert's absence (she is abroad) I want to advise you that she has not used her car since September, 1964 and she may not use it this summer, unless she returns sooner than expected. Therefore, you may want to adjust the enclosed bill, which she will take care of on her return.

Please note the change of address.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Are any of his original lithographs still available?
If so, what do they cost? Are there any original silkscreen
prints available? ... or brush and ink drawings? .. and how much
do they cost? I would like to know if I am in the "same ball
park with the players" .. or should I resign myself to Stuart
Davis between covers?

The next time I am in the big city, which depends
mostly on my work, I will certainly stop in to see you. Many
thanks for your help. The very best of everything.

Cordially,

Lewis

rive to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Sent via

July 30, 1965

Mr. Raymond C. Hagel
Crowell Collier and Macmillan Inc.
640 Fifth Avenue
New York, New York 10019

Dear Mr. Hagel:

Mrs. Halpert is away, but I know she will be most
grateful to you for the clipping from The Wall
Street Journal.

She mentioned to me her pleasure at meeting you
and I'm sure I can say that she hopes you will pay
us a visit at the Gallery when we reopen after
Labor Day.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

8/2/65

BOH -

Bill Cummings called to say that he is sending Brian Harville ("a very nice, intelligent, respectable young man" whom he has known all of his - Brian's - life) to Shelburne to pick you up in Bill's car. The kid wants to attend your lecture, so Bill is trying to arrange that with Shelburne as well as getting him a place to stay on Wednesday night. Then he will drive you to Skowhegan the next day whenever you are ready to leave. Brian will seek you out at Shelburne to make the departure arrangements.

Any questions, you can call Bill after 8:30 this evening -

207 - GR 4 - 2778

T.

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July 1, 1965

Mr. William B. LaVenture
Reynolds, Richards, Ely and LaVenture
68 William Street
New York, New York 10005

Dear Mr. LaVenture:

As you requested I wrote to Mrs. Miller, the President of the Shaker Community Inc. to make out the check payable to the Estate of Charles Sheeler when the payment is due.

Since you are not in a great hurry I would prefer to discuss the valuations on the few Sheeler pictures we have in our possession before submitting official figures. At the moment I am preparing to leave for London early next week, but I expect to return the latter part of July, when the Gallery is officially closed until after Labor Day. But I can be reached either at this address or possibly in Newtown, Connecticut. If this is not satisfactory, please phone me immediately as I will be unavailable as of Monday next.

Sincerely yours,

BJS/tm

July 6, 1965

Mr. Lloyd Goff
c/o Ahda Artist Gallery Ltd.
142 West 57th Street
New York, New York 10019

Dear Lloyd:

It is with great regret that I have missed your exhibition. I did so hope to get to your opening after receiving your personal invitation. However, as you probably know, we moved from 51st Street to the above address, starting the latter part of April and are still in a complete mess. Never did I dream that so many complications could arise with a project such as this, but I discovered that I am naive about the new tempo of workmen and the complications such delays may cause.

I was glad to read some favorable reviews and hope the exhibition was a great success. When we reopen in September, I hope you will come in to say hello. It will be a pleasure to see you.

Sincerely yours,

BGH/tm

Archives of American Art

5200 Woodward Avenue
Detroit, Michigan 48202

July 21, 1965

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

In reviewing our records of outstanding material we have come across a note which shows a copy of the Sheeler interview transcript sent to you December 11, 1962, without a notation of its return.

If you still have this copy we would appreciate your letting us know so that we can update our record. If it is not in use could we trouble you for its return.

Thanking you for your consideration.

Sincerely,

M. K. Pershing
(Mrs.) M. K. Pershing
Assistant Archivist

MKP:jw

July 2, 1965

Mr. Milton Lowenthal
1150 Park Avenue
New York, New York

Dear Mr. Lowenthal:

Harry Lowe has told me of your telephone call, and Edith Halpert also has informed me of your concern about the catalogue references to The Mellow Pad. Needless to say, I am also concerned, and very much so, that you should be upset.

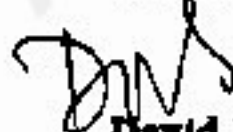
My own reaction to Mr. Arnason's paragraph on The Mellow Pad was to look upon the picture as one of the most interesting and significant in the entire exhibit. Both Arnason and Stuart Davis apparently regarded it as a key to one of the major developments in the painter's work, and as a summary of some six years of exploration. It is a most important work, and the catalogue establishes this fact.

Very often the works that go down in history are the ones that bear the evidence of a great artist's searching evolution. Manet's Dejeuner sur l'herbe and Picasso's Les Femmes d'Alger are "not completely integrated," to use Mr. Arnason's term, and yet they are among the most famous of modern paintings. In the eyes of the art world, I am confident that The Mellow Pad gains in value because of its significance as a "break-through." I cannot imagine our Davis retrospective without it, and I must say it is exactly the sort of picture I would treasure in our permanent collection.

I want to thank you most warmly for your generous loans to the Davis show. You cannot know how much it has meant to us to be able to present an absolutely first-rate survey exhibit of his work. We at the National Collection of Fine Arts are striving to present the very best in contemporary American art in the most effective manner possible, and our first major effort has been an unqualified success. Every visitor has been impressed by the excellence of the selection. Needless to say, I am particularly proud to feel that we are helping establish in a definitive way the fact that Davis' work adds up to one of the greatest productions of any modern artist.

Your four pictures have really been invaluable to us, and we are deeply appreciative.

Yours most sincerely,



David W. Scott, Director
National Collection of Fine Arts

cc:Mrs. Halpert

use to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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EX-14-Lm Photos, P.O. Box 985, Aurora, Ill.

SC8770

July 14, 1965

Mr. Roger Kling
P. O. Box 1686
Paterson, New Jersey

Dear Mr. Kling:

I am sorry to be so late in answering your letter, but the Gallery is closed and the rest of the staff is off on vacation, so I have been hard put to it to keep the daily correspondence caught up.

The framed PATTERSON is under glass in a 3/4" natural wood molded frame. It is good-looking (the frame) but unobtrusive and allows the picture to speak for itself.

I will be happy to send the print to you - framed or unframed - upon further word from you.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

Copier

July 2, 1965

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

As you requested, I am supplying below the current valuation of your painting by Abraham Rattner.

JOB #7, 1959 OIL 35 x 46" \$6500.

Sincerely yours,

EGH/ta

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

who was struck by an automobile.
He was hurt and stuck for a while,
as the injury was to the brain.
After a miraculous recovery, he
is home now after only a little
over 2 weeks in the hospital.
Damage seems to have been slight,
affecting mobility on one side of
his body a little. But how
surprisingly everything it's been to
all! Peter is cheerful, responsive,
as well as strong and handsome.

My children are active as
ever, Robin deep in a chemistry
course (loves it, what's more!),
Nelson typing, and Dolly going to
a young people's Theatre Workshop
where she can sing, dance and act
in line with her present pro-
clivities. We run the Arkai Ave.
"cat house" now, with 9 felines,
6 being a week old!!

Enough news for now - except
that Bill McGoogle is with us no longer.
My best wishes to you, Alberta, Jim
FOSTER

The High Museum of Art
1280 Peachtree Street, N.E.
Atlanta, Georgia 30309
July 30, 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

A long time has passed since we have corresponded. I hope that all is well with you and I am looking forward to seeing you later in the year and to visiting you in your new quarters.

Is the Zorach, Floating Figure, still available? I have found a group here which may be willing to give us the money for it. I am afraid that I have lost my notes on the price of the work, but I still have the photograph with the basic information. If it is still available, would you let me know what the price is?

On my recent visit to Washington, I had the good fortune to see the stunningly beautiful Davis show at the Smithsonian. It is something of which American art can be truly proud. What an original and inspiring artist he was!

As you already know, the collections of art in this area are very limited and I would love to give people an example of what can be done by a collector when he has sense as well as money. Do you think that there is any chance that we could persuade William H. Lane to lend us his collection, or part of it, some time in the future?

I am very much looking forward to hearing from you.

With best regards,

Sincerely yours,



Gudmund Vigtel
Director, High Museum of Art

GV:amb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHAS S NATHAN INC

* Uptown: 45 West 45th Street, N.Y. 36, N.Y. PLaza 7-9095 Downtown: 546 Broadway, N.Y. 12, N.Y.

7/21/65

Received 2 Omni Shelves
from The Downtown Gallery
465 Park Ave
Nyc

Faye Weiser

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 28, 1965

Mr. Sterling Emerson
Shelburne Museum
Shelburne, Vermont

Dear Sterling:

I have been checking transportation facilities to Burlington and have decided to take the 4:30 p. m. Mohawk flight on Wednesday, August 4th. The only alternative was the 9 a.m. flight that day. This would necessitate a 7 a.m. awakening, which for me is utterly impossible. We checked the train schedules and find that neither line services Burlington or that area any longer.

I hope it won't inconvenience anyone to upset the dinner hour to meet my plane.

Sincerely yours,

EGH/tm

Tracy: 7/20/65

this is OK.
The price is
\$150.

rg

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~~337 NORTH BROADWAY -~~

WICHITA 2, KANSAS

July 7, 1965

JOHN R. BLAIR
DON MATLACK
RONALD H. ROGG

FOREST 3-7536

pc
7/14

The Downtown Gallery
32 East 51st
New York City, New York

Dear Sir:

I am looking for Southwest paintings by some of the old Taos artists as I have purchasers available. I am the owner of an interest in one of the galleries in Taos, and we are unable to supply paintings by certain artists, therefore, I am making this search in an attempt to locate suitable paintings for our purchasers.

Do you have any paintings by some of the following artists:

E. L. Blumenschein
Walter Ufer
Herbert Dunton
J. H. Sharp
Victor Higgins
Bert Phillips
E. Martin Hennings

If you do, please send me a list of the paintings with the size, name and price; and if I feel that we have any interest in any particular painting, I will request further information from you.

Also, the need for these paintings will continue so please notify me if you receive any in the future.

Very truly yours,

John R. Blair
John R. Blair

JRB/mw

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE, WISCONSIN 53202, BROADWAY-1-9508

August 2, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The following four works were purchased from you by Mr. and Mrs. Harry Lynde Bradley of Milwaukee and are now part of our permanent collection. We would greatly appreciate new evaluation figures for insurance purposes. If you have any provenance information, it would be most helpful for our records.

INCOMING SOUTHWESTER, CAPE SPLIT, MAINE
watercolor 1952 14 $\frac{1}{4}$ hxw19 $\frac{1}{4}$ " purchased
1953.

our present value:

\$3,750. 5000.

STUDY FOR POCHADE #3 Stuart Davis oil
1958 12hxw16" purchased 1958

ph. 1500 \$2,800. 24500. +

PARK ROW Stuart Davis gouache 1953
6 $\frac{1}{2}$ hxw7-7/8" purchased 1954

ph. 250 \$800. 1500. -

BEACH SCENE Charles Demuth watercolor
1934 8 $\frac{1}{2}$ hxw10 $\frac{1}{2}$ " purchase 1960

ph. 1100 \$3,250. 4000.

Thank you most kindly for your co-operation.

Sincerely yours,

Carol Lange

Carol Lange (Miss)
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I hope the current exhibition is being well received and that it will prove a financial success to you as well. My very best regards.

Very sincerely,
July 26, 1965

Mrs. C. Cook
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mrs. Cook: We have just checked with leading art associations and have found that the charges for the current exhibition are as follows:

I am very glad that I had an opportunity to meet you and to finalise the sales records.

If you will refer to your files, you will find that we sent you sales invoices prior to the ones I am now enclosing. These were:

June 30, 1964	Invoice #10352	\$55.25
July 2, 1964	Invoice #10353	\$42.50
July 2, 1964	Invoice #10356	\$42.50
July 6, 1964	Invoice #10357	\$55.25
July 14, 1964	Invoice #10362	\$42.50

These I am now enclosing refer to the credit note you gave us as of August 19th, amounting to \$4505., 30/9/65 - \$425., 30/9/65 - \$127.50, 2/10/65 - return - \$42.50.

To keep our books straight we have made the additional invoices as of July 22, 1965, which in addition to those early invoices we sent you, balances completely with your various records and add up to a total of \$5015. as you listed for me on July 17th.

In September you sent us a check for 500 pounds, which translated to dollars amounted to \$1391.50.

\$5015.00
- 1391.50
3623.50

Thus the balance due amounts to \$3623.50, from which part of the shipping deductions will be made. However, we want these figures in our sales book so that we may pay the artist accordingly - although we have advanced some of the money to him previously.

Would you be good enough to return the signed hire receipt slips to us so that all the material may be filed. You may send us a check to be applied against the \$3623.50 and we will check with leading about the various shipping charges so that we may have that deduction prepared for you within the next few days.

not to publishing information regarding sales transactions, as artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL PORTRAIT GALLERY
WASHINGTON, D.C. 20560

July 2, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

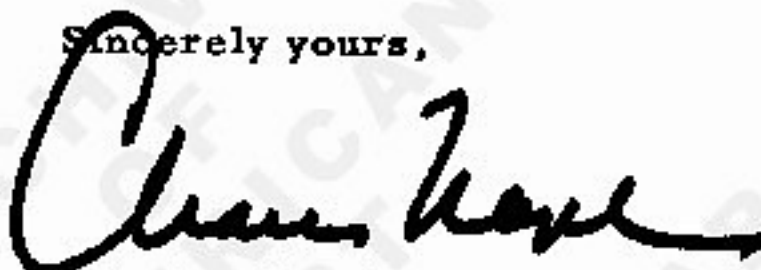
I heard from Adelyn of your recent bout in the hospital and this brings you warmest good wishes from Lucie and myself for a speedy recovery.

Meanwhile I have been several times to see the Stuart Davis show and want to congratulate you and all others concerned with its organization. It is large enough to give a real picture of his consistent development but not too large as is frequently the case nowadays. It is carefully and tastefully hung, and has a handsome catalogue. All in all a fine job and I only wish it had not had to be a memorial occasion.

Incidentally I had never seen the self-portrait before and it made me realize to the full how real his conviction must have been to develop along his highly personalized lines when he was able enough to produce this American Van Gogh.

Again affectionate best wishes for a speedy convalescence. I hope you are in the country.

Sincerely yours,



Charles Nagel
Director

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

July 29, 1965

Mrs. Marget Chanin
241 Central Park West
New York, New York

Dear Mrs. Chanin:

We have been informed by Mrs. Ann Guglielmi that you are now the owner of the painting Town with Boats by Stuart Davis.

As you know, this painting is presently on tour to several museums as part of our Stuart Davis Memorial Exhibition. We have noted Mrs. Guglielmi's instruction that the picture be returned to you at the above address after the final closing of the exhibition which will be November 28 in Los Angeles.

The painting is fully insured until it is safely in your hands, and the return shipping charges will be prepaid.

Sincerely yours,



Harry Lowe
Curator of Exhibits

ABCC:Mr ab

cc: Mrs Guglielmi
✓ Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: MERRITT S. HITT

July 6, 1965

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I appreciate your quandary what with having just moved and with the heat of a New York summer turned on full blast; however, I should be most grateful if you can follow through on the appraisal for the O'Keeffe in regard to the Art Dealers Association.

I look forward to hearing from you in a week or so. Meanwhile, my best regards,

Sincerely yours,



Charles E. Buckley
Director

/mb

or to publishing information regarding sales transactions, each person is responsible for obtaining written permission in both cases and purchase involved. If it cannot be obtained after a reasonable search whether an artist or artwork is living, it can be assumed that the information is not published 60 years after the date of sale.

July 26, 1965

Mr. Warren Beach, Director
The Fine Arts Gallery of San Diego
Balboa Park - P. O. Box 2107
San Diego, California 92112

Dear Mr. Beach:

The exhibition you are planning sounds most interesting and I am very glad to be of assistance. The painting by Ben Shahn, **NEARLY EVERYBODY READS THE BULLETIN** was originally sold to Mr. Louis Stern, who died a good many years ago and whose collection has just been distributed. We have a notation that this painting may be among the items presented by the estate to the Philadelphia Museum. The size of this tempera is 22 x 30".

I am enclosing a photograph of a painting by Max Weber - a pastel on newsprint. This was painted in 1913 and if I can get out of my vacation mood (the Gallery is closed during July and August) I may think of several others.

Sincerely yours,

KRM/tm

Kindly check the items now in the collection of the Museum of Art, Science and Industry, Bridgeport, Conn.

Devo	TWO HORSES	Watercolor
	SUNSET	Watercolor
Fredenthal	NORTH FROM THIRD	Watercolor
Tan	MANANA ISLAND	Casein
	MONHEGAN ISLAND #4	Casein
	MONHEGAN ISLAND #5	Casein
Zorash	FIFTH AVENUE FROM PLAZA	Watercolor
Clear	GOOD FRIDAY	Tempera
Kake	DEFENSE MECHANISM	Casein
Shahn	MINE BUILDING	Silkscreen

for publishing information regarding sales transactions, and artists are responsible for obtaining written permission in both cases and publisher involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is to be published 60 years after the date of sale.

July 14, 1965

Mr. Richard Freeman
Art Department
University of Kentucky
Lexington, Kentucky

Dear Mr. Freeman:

I am enclosing a photograph of GAS HOUSE DISTRICT, which is the only one we have a spare photograph on hand to send you. I have ordered the others from the photographer, but, as he too takes a summer vacation, I don't know how soon they will arrive. I have asked him to rush them. I note that Bob had ordered DOWNTOWN NEW YORK already, but that that particular photographer will not return from his vacation until August.

Naturally I had assumed that, when you worked with the photograph book, you had made notes of any photograph negative numbers and left your order for prints which you would need.

Sincerely yours,

Tracy Miller

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Los Angeles Times



TIMES MIRROR SQUARE

July 9, 1965

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Edith:

Your substitution is excellent and I have already sent the photograph off to Berlin to be included in the catalogue.

Please send the painting to the Municipal Art Gallery here in Los Angeles and I will see that it gets to the rest of the show when it is exhibited at San Diego in August.

I am also off to London tomorrow and will try to contact you through the Leicester Galleries while there.

I am sure that I won't be in New York again so soon but will be anxious to see your new gallery when I am there next.

In London you can reach me by telephoning JUN 1963.

Best regards,

Henry J. Seldis
Art Editor

HJS:pe
via Air Mail
Special Delivery

for publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

July 9, 1965

Lucas-Ross Inc.
P. O. Box 2819
Church Street Station
New York, New York 10008

Gentlemen:

We are at a loss to know how to deal with you. We send letters repeatedly pointing out that we stopped your totally inefficient service last December, yet you continue to send us the same bill for \$85.48.

I understand that you employ Univac machines, but somewhere in your organization there must be a human being who can read our letters and do us the courtesy of sending a reply.

We want very much to finish this matter off, so please send us a corrected bill without further delay.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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NEB/JCO

28th July, 1965

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.

Dear Mrs. Halpert,

We do hope you are feeling better, and
that you had a safe and pleasant journey home.

I have not written to you before, as I
am afraid there is nothing to report in the way of sales
except for the little watercolour by Demuth, "River
landscape, New Hope, Pa", which I sold on the opening
day. However, the show has created a great deal of
interest, and the attendance has been good. There
have been some very important press notices, notably
in the "Sunday Times" and daily "Times". We will, of
course, be sending you a complete selection of press
cuttings after the show closes.

I have had a serious request from a mu-
seum in this country for a watercolour by Demuth of a
landscape or townscape painted around about 1918. If
you should have such a thing, I would be most obliged
if you would send it to me, and let me know the cost.

If there is any sensational news within
the next few days, I will write to you again immediately.

With best wishes from us all,

Yours very sincerely,

Nicholas Brown

For to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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July 14, 1965.

Ref. No. 81789

Downtown Gallery
465 Park Avenue
New York, N. Y.

Gentlemen:

Please refer to a shipment of Ottesen Paintings, which we cleared for you on or about May 12, 1965. On this particular shipment we sent you our invoice, in the amount of \$118.98, which amount you paid us. We have just received advice from Ets Lucien Lefebvre-Poinet, Paris, France, to refund this amount to you and bill them for these charges which we are doing and attach hereto our check in the amount of \$118.98.

*deposited
7/16/65*

Faithfully yours,

W. R. KEATING & COMPANY, INC.

[Signature]
Vice President

L.A. Guido/iph

Encl.

F

JOSEPH H. HIRSHHORN COLLECTION
11 EAST SIXTY-EIGHTH STREET
NEW YORK 21
TRAFALGAR 9-7180

ABRAM LERNER
CURATOR

14 July 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are in the process of reevaluating all the items in this collection in order to establish their current market values.

Without the assistance of experts this would be impossible since the only correct current evaluation can come from the dealer who either represents or otherwise handles a particular artists' work. Many of our items have not been reevaluated in many years and you will realize how important your cooperation is in supplying us with current and expert information.

We therefore trust you will be good enough to give us current valuations for the following enclosed list and thereby earn our sincere thanks:

If we could have this information at your earliest convenience it would be particularly helpful and enable us to complete this formidable job as soon as possible.

Again, we thank you in advance for your generous cooperation and courtesy.

Sincerely yours,

Abram Lerner

Abram Lerner

AL:fr

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P.C.
7/14/65

132 Craig Way Northeast
Minneapolis, Minnesota, 55432
July 30, 1965

P Cd
8/2/65

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East Fifty-first Street
New York, New York

Dear Mrs. Halpert:

As part of my thesis for the master's degree in American Studies at the University of Minnesota I have written a long paper on "The Sense of Paradox in the Work of Ben Shahn". My art history professor wishes it to be illustrated. Can you help me to secure illustrations, or rather reproductions, of the following works by Ben Shahn? If you yourself do not have reproductions, perhaps you can tell me where to write. Some of the following paintings are owned by museums, but many are housed in private collections.

Bartolomeo Vanzetti and Nicolo Sacco and Their Guards (Miss Patricia Healey collection)

Textile Mills (fresco panel at Bronx Central Annex Post Office, New York)

Liberation (James Thrall Soby collection)

Nocturne (Willard Straight Hall, Cornell University)

Allegory (Bill Bomar collection)

Four Piece Orchestra (S. J. Perelman collection)

Spring (Room of Contemporary Art Collection, Albright-Knox Art Gallery, New York)

Nearly Everybody Reads the Bulletin (Louis E. Stern estate, on loan to Brooklyn Museum, New York)

Pacific Landscape (Museum of Modern Art, New York)

Convention (Mr. and Mrs. George W. W. Brewster collection)

Cherubs and Children (Whitney Museum of American Art, New York)

Inclusion of reproductions of the first five works is important to the thesis. Reproductions of the others would be helpful.

Thank you so much for your cooperation and help.

Sincerely yours,

Judith E. Fryer
(Mrs.) Judith E. Fryer

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Shaban sculpture show
and all those numerous
girls are being packed in
their crates for return to
Shaba. In another couple
of weeks we open a 2-man
show upstairs of paintings
by Ben Harris (carefully
selected, I think it will be
fairly impressive) and
sculpture by Bumpée Okéji,
whose welded work you may
remember and who has worked
on in his development. Jim
Nieberer's contemporary
collection will be welcomed
in the fall.

Bob is well but has just
survived an ordeal with Peter,

Phones: 544-wood

2-8990
2-8991
2-8992

Established 1898

P. O. Box 1686

SAMUEL COHEN & SONS

216-222 RIVER STREET

PATERSON 1, N. J.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

WAREHOUSES:

19-27 Lawrence Street

July 23, 1965

GLASS FOR EVERY PURPOSE
KAWNEER CONSTRUCTION
STORE FRONT CONSTRUCTION
ALUMINUM ENTRANCES & WALLS
GLASS BLOCK
BUILDER'S HARDWARE
MISCELLANEOUS SUPPLIES
BATHROOM ACCESSORIES

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attn: Tracy Miller

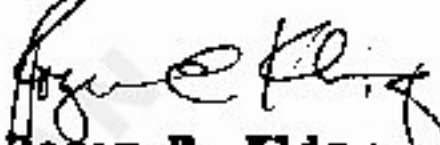
Dear Sir:

We enclose our check in the amount of \$155.00.
Kindly send us Ben Shahn's PATERSON in black and white, framed.

Thank you very much for your attention.

Yours very truly,

SAMUEL COHEN & SONS


Roger E. Kling

REK:es
enc.

July 7, 1965

Dear Mr. Grode:

I am sorry that I omitted mentioning the Osborn
MARCEL MARCEAU in my letter of June 3. It is
out on summer rental, and we can return it in
the fall - early in October - if it is not sold.

Sincerely,

Elizabeth L. Hart

Mrs. Archibald Hart
Chairman

LaHorne Museum of Art

WCBS-TV

CBS Television Stations · A Division of Columbia Broadcasting System, Inc.

485 MADISON AVENUE, NEW YORK 22, N.Y. PLAZA 1-2345

July 6, 1965

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York City

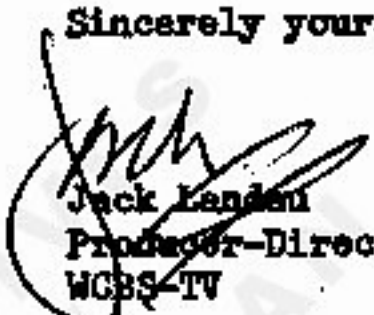
Dear Mrs. Halpert:

Once again, thank you very much for your help and cooperation in the program, "This Is Ben Shahn". I am most grateful for the assistance you gave us during what has certainly been a difficult time for you.

I trust you saw the show and were pleased. Certainly, the critical and popular response has been most gratifying.

I look forward to seeing you soon and to visiting once more the Downtown Gallery.

Sincerely yours,


Jack London
Producer-Director
WCBS-TV

JL/ceb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 6, 1965

Mrs. Lynn Landy
Educational Art Department
Houghton-Mifflin Company
110 Tremont Street
Boston, Massachusetts 02107

Dear Mrs. Landy:

At the request of Mrs. Rosalie Berkowitz, we have ordered from our photographer a print of Ben Shahn's painting entitled DEATH ON THE BEACH, 1945, and it will be sent to you as soon as we can get delivery - at this time of year.

It is customary to obtain the permission of the Gallery, which retains reproduction rights and the reproduction must also bear a credit line (in addition to that of the collector's name) reading "Courtesy of The Downtown Gallery".

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

C: Mrs. Rosalie Berkowitz

July 26, 1965

Mr. Sterling D. Emerson
Shelburne Museum
Shelburne, Vermont

Dear Mr. Emerson:

Mrs. Halpert has just returned from abroad and before I
make the arrangements for her flight to Shelburne, etc.
I would like to know at what time on August 4th she is
to appear and whether room reservations have been made
for her.

While the Gallery is closed until September 8th, all mail
addressed here will reach me. Many thanks for your reply.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

app

July 20, 1965

Mr. Abram Lerner, Curator
Joseph H. Hirschhorn Collection
11 East 68th Street
New York, New York 10021

Dear Mr. Lerner:

I have just returned from my trip abroad, where I attended an exhibition of Downtown Gallery artists' work held at the Leicester Galleries. Back in the Gallery, I am now faced with a hefty folder of correspondence which includes your request for insurance valuations.

The information is listed below. You will note that the prices are rather modest, but I have reached the point where I think it is utterly foolish for so many people to support the insurance companies of America and therefore have listed the minimums. You may use your judgment accordingly.

1. Zorach RECLINING FIGURE, 1946 6 1/8 x 11 Marble \$3500.
2. " EVE, 1951 26" h. Granite 7500.
3. " SETTING HEN, c.1946 14" h. " 4000.

Standing Figure 20 1/2" h. bronze
Incidentally, you will note that I omitted *STANDING FIGURE* - the last item on your list. Although I have found records of the original purchases on the three previous sculptures, which were purchased at \$1000. for #1 and \$6500. for #2 and #3, I can find no reference to *STANDING FIGURE* and would therefore like to have a photograph and also from whom the sculpture was purchased. If through this Gallery, the purchase date would be of help to us.

We are in the last throes of completing our remodeling and I hope to see you when we reopen directly after Labor Day. An announcement will, of course, be sent to you. Best regards.

Sincerely yours,

EGH/tm

X

University of Notre Dame
Notre Dame, Indiana 46556

Insurance Office
264-7552

AF A

August 2, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Attached you will find The Continental Insurance Companies draft 154002 dated 7-26-65 in the amount of \$607.50 payable to Notre Dame, The American Fik Art Gallery, and Margaret M. Watherston.

This represents cost of restoration charges on "Portrait of a Lady and Portrait of a Gentleman".

Kindly forward this draft to the interested parties. You will note the draft has been endorsed by Mr. Harwood on behalf of Notre Dame.

Sincerely,

Charles S. Reddy
Charles S. Reddy
Insurance Department

CSR/a

Int check to Mrs W.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 7, 1965

Mr. Marshall Field
290 East 65th Street
New York, New York 10021

Dear Mr. Field:

In checking with the restorer I ascertained that THE LION FAMILY will be completed by the end of the month and that MOTHER AND CHILD, which requires more work, will follow within a week or two. They will be shipped to you accordingly.

While I am just about to leave for London, I expect to return not later than the 1st of August and will have this matter taken care of promptly.

I hope you have a pleasant summer and will pay us a visit when we reopen after Labor Day.

Sincerely yours,

RSH/tn

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

all join in sending love .

Nathaly

Mrs. HARRY BAUM

5159 - 34TH STREET, N. W., WASHINGTON, D. C. 20008

July 20, 1965

Dear Edith:

This should just about welcome you home. I ~~can't~~ can't tell you how your letter cheered us all and I hope the effects of the brief vacation carry over.

We came back tired from our trip. We drove 1500 miles in the hot part of this country and not for pleasure either. However the wedding was nice and I found dad better. His sister who is 6/76 was visiting from South America. You and I and Pat - all of us - should have her pep.

You certainly were generous for my birthday and I do appreciate it very much - especially this year when you have been shelling out so much. Many, many thanks.

Do you have an appointment with the Dr. on the 23rd. I am most anxious to know what ~~you~~ the final decision is. In any event at least you sound like you have much more strength and are so much more rested.

How did the show go over in London? Did we knock em dead? I hope you can show me all the clippings and give me a blow by blow description. Please call us when you get back and in the meantime we

GALLERY ITOH

NIKKEI BUILDING 2-7CHOME
GINZA NISHI CHUO-KU TOKYO
ADR. TEL. GALLERIT - TOKYO
TEL. (571) 6 6 6 3 · 6 6 4 1

In the hope to give you a "bird's eye view" about myself and the exhibition I intend to hold, please let me describe a few details.

I am a member of the Japan fine arts dealer's league which is composed of the prominent people of this particular business in Japan.

Without any exaggeration I can assure you that I possess a very significant position in our sphere of the business.

In the past I have held many exhibitions of both foreign and Japanese artists; there by satisfying the "artistic hunger" of countless people in Japan.

To pick up a few from the last year's exhibits, Fernand Léger's First Exhibition in Japan marked a grand success. It exhibited 12 pieces of oil painting, 22 pieces of water painting, and 75 pieces of lithograph. In addition to it, thousands of people were deeply inspired by the Exhibition of late Georges Braque's *Lettera Amorosa*, Suzanne Roger's and Claude Weisbuch's exhibitions held already this year.

Now about the gallery itself....Within the same precinct, my gallery has three capacious rooms each having 85M², 76M², 74M², respectively; all of which are waiting at your disposal.

Should my proposal be interesting to you, I would like to propose to open your general exhibition including oil paintings, water paintings and lithograph, making full use of all three rooms. In the first room will be displayed your oil paintings, water paints and lithograph in the second and the third room respectively.

.../...

copy

2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

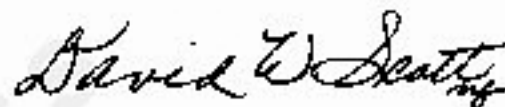
August 3, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Mr. Walker has shown me the list of publications
you so generously sent to our Library. It is exciting
to see our study collection grow at such a fast rate
and to know it is a response from a generous friend.
Thanks so much.

Sincerely yours,



David W. Scott, Director
National Collection of Fine Arts

P.S.: I am sure you know that the weathervanes are
down here with us and we are looking after
them.

DWS

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

Memo from

Mrs. Harry Lynde Bradley

7/30/65

Dear Mrs. Halpert:

Mrs. Bradley did not know whether you had heard of Mr. Bradley's passing, but thought you might be interested in the attached article which appeared in the Milwaukee Journal on July 23.

Very truly yours,

(Miss) I. Braeger
I. Braeger, Secy.

136 W. Greenfield Ave., Milwaukee 4, Wis.

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



From the desk of ROGER E. FRICKE

CONTROLLER
39 CORTLANDT STREET
NEW YORK 7, NEW YORK
TEL. BARCLAY 7-8215

July 13, 1965

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

In connection with your letter of June 23, according to our records your order was discontinued with your letter dated March 28. Charges totaling \$85.48 are for the months of January, February, March, and through the clearance date of April 6.

This amount is due for services performed through this date. Please remit payment in full within the next ten days or we will have to take further collection action.

Sincerely,

Roger E. Fricke
Controller

REF/dc

for publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or collector is living, it can be assumed that the information is published 60 years after the date of sale.



The Connecticut Historical Society

1 ELIZABETH STREET, HARTFORD 3, CONNECTICUT 06105

~~XXXXXXXXXX~~
236-5621

THOMPSON R. HARLOW, *Director*

July 14, 1965

Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

Thank you so much for your good letter of June 23. A multiplicity of things have caused me to delay my acknowledgment.

We are very delighted that you are so cooperative and are willing to lend the portraits of Mr. and Mrs. Joseph Sheffield. Mrs. Holdridge tells me that the gentleman is Joseph Earl Sheffield (1793-1882), the benefactor whose name is immortalized by the Sheffield Scientific School at Yale University.

I am enclosing copies of our loan agreement form which should be filled out as completely and accurately as you can. We shall use this material in preparing the catalogue and labels. Of course, any other documentations and detailed information you can supply will also be very useful. I hope you can complete and return the forms and other information at your early convenience as it is approaching the deadline for the catalogue manuscript.

I cannot say with certainty when we will be able to pick up the paintings. It should be around the first of October. Later in the summer I should have an itinerary worked out.

I believe that Mrs. Holdridge has photographs of your portraits and will turn them over to us with the manuscript. Should anything be amiss with the prints, we may try to get duplicates from your photographer.

Again I want to extend our appreciation to you for permitting us the privilege of borrowing the Sheffield portraits for our Phillips exhibition.

Sincerely yours,

Philip H. Dunbar
Assistant Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To: American Private Collectors and Curators of Museums with African Collections

From: Warren Robbins, Director, Museum of African Art
316 A Street, Northeast, Washington, D. C., 20002

Subject: Book: AFRICAN ART IN AMERICAN COLLECTIONS (working title)

This memo is being sent to some 200 collectors and museums to seek their assistance in the preparation of a book to be published by Frederick Praeger upon the occasion of the First World Festival of Negro Arts in Dakar, Senegal, April, 1966.

The book will be addressed to an African as well as to an American audience and will be directed not so much to art specialists as to professionals in other fields -- economics, politics etc. -- who have need for a deeper understanding of Africa's cultural heritage, but who have traditionally had little interest in art as such.

The book will include a 64 page essay together with some 100 photographs of art works in American collections.

In view of the "cross-cultural" purposes of the book, the introductory essay must attempt to convey the significance of tribal sculpture in the terms of reference of both African and Western cultures and in a non-esoteric vocabulary.

In the selection of photographs, it is our objective to provide as broadly representative a sampling as possible both of African tribal styles and of American collections. New and hitherto unpublished photographs will be sought out and a high standard will be maintained in the selection of both the art works themselves and the photographs.

The deadline for our submission of materials to the publishers, following final selection and editing of picture captions etc., is September 15th -- just two months -- but we believe that through the attached questionnaire and with your cooperation we will be able to assemble photos of art works of outstanding merit in sufficient time.

If you are interested in having your collection represented in the book, please take the following steps at the earliest possible moment:

- 1) Fill out and send by return mail the enclosed self-addressed postcard.
- 2) Return as soon thereafter as possible the enclosed questionnaire, indicating those pieces in your collection that you would suggest for inclusion and the specific availability of photos of high quality and sharp definition that would be suitable for reproduction. Please send available contact prints for identification purposes if no publishable photos are on hand.

(over)

new to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

To Miss Edith Inger Halpert
32 East 51st Street
New York 22, New York.

7-8-65

Dear Miss Halpert - I wrote you on 12-29-64 and have received no reply. It is my thought that I have been a burdensome and wishful client, and feel you should be relieved of such. You may return whatever money you have to my credit and I feel it only right that you deduct whatever amount you deem right to reimburse me for the inconvenience I caused you. I know your that possessing one of Bey Shah's works, no matter how small, is probably beyond my capacity. Many thanks
A. E. Tarlow.

July 14, 1965

Dear Mr. Tarlow:

The Gallery is closed during July and August and Mrs. Halpert is away. However, I will be seeing her within the next few weeks and will bring this to her attention. I am sure that she will contact you shortly thereafter.

Sincerely yours,

Tracy Miller

Tracy Miller,
Secretary to Mrs. Halpert

THIS COPY FOR PERSON ADDRESSED

COPY

July 30, 1965

rior to publishing information regarding sales transactions, owners are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

In a way I regret to report that the Niles Spencer exhibition has been an even greater success than I anticipated! From many of the people to whom I wrote came the question, "Are you and Utica the only places to show the exhibition?" From two energetic museum directors, Daniel Robbins of the Rhode Island School of Design and Richard Hirsch of the Allentown Museum, I learned that they had been planning to have a Spencer show sometime in the next couple of years, and would like very much to have us extend the exhibition.

So, contingent on the lenders' approval, they have hopefully planned a circuit that will include The Portland (Maine) Art Museum, the Allentown (Pennsylvania) Art Museum and end up in May-June, 1966, at the Rhode Island School of Design as it celebrates Alumni Day. Niles Spencer, as you know, started his professional career there, and though his efforts were not fully appreciated then, the School proposes to make amends and honor its most distinguished alumnus.

In order that many more additional people may enjoy this major opportunity to see Spencer's work, I am writing to ask you to extend your loan until June, 1966. To be sure, you will be denying yourself the pleasure of your possession for some six months, but I hope and trust that increased satisfaction will come to you with the knowledge that many thousands of people will enjoy it and will become aware of the importance of this artist.

Mr. Robbins will be writing you soon in support of my plea, and I hope you will be so kind as to accede to our requests.

With repeated thanks for your already generous contribution and with kindest personal regards and best wishes.

Very sincerely yours,

/s/ Richard B. Freeman

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July 19, 1965

Mr. Garnett McCoy
Archives of American Art
5200 Woodward
Detroit 2, Michigan

Dear Sir:

As Mrs. Halpert is a sustaining member of the Archives I am writing to ascertain why she did not receive the April 1965 copy of the Journal. Perhaps there was some confusion in the mails regarding our change of address. Please note the new address above.

At any rate, she would be most grateful to have a copy of that issue as she is, of course, most interested in the material on Charles Sheeler. Also, the artist's widow, Mrs. Maya Sheeler of Dow's Lane, Irvington-on-Hudson, New York, would like a copy.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Recd
7/26

July 21, 1965

Mrs. Rafael Navas
250 East 63rd Street
New York, New York 10021

Dear Elisabeth:

I have just returned from London, where I attended the opening of a Downtown Gallery exhibition at the Leicester Galleries and am sending you the enclosed in order that there will be no further delay.

You will note that two of the items show no valuation. As we are holding on to the few Harnetts in our inventory, I have no idea about valuations at this time. The figures that have been suggested are so extraordinary that I would rather not commit myself and would recommend that you communicate with Hirsch and Adler, who have made sales quite recently. Also, I cannot find a record of the George Morris but if you could supply the dimensions of the painting, I could give you an approximate figure.

As you will note from the above, we have moved from 51st Street and expect to open up with a bang in these handsome new quarters directly after Labor Day. I hope you will come in to see us in our new home.

Sincerely yours,

RON/ta

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

July 7, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York

Dear Edith:

A little bit of ancient history to remind you of
the Stuart Davis opening.

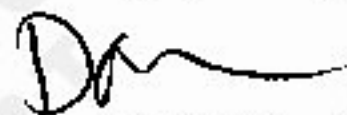
I am glad that you had a chance to see David Scott
and that he told you of arrangements being made to move
your Philadelphia Collection down to Washington. The
delay in shipping has been due first to a trucking
strike and then to await the beginning of our new
fiscal year, July 1.

We are all most enthusiastic about the Folk
Art Show. I look forward to seeing the photographs
of your collection on my next New York visit. I
hope by then that you will be able to have more
hearty fair than the milk diet I prepared for you.

Have a grand trip and a good rest and give my
regards to Londinium my favorite city. Do see Norman
Reed at the Tate if you have a chance. He is most
interested in Stuart Davis.

With kind regards.

Sincerely yours,


Donald McClelland
Assistant to the Director

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

July 6, 1965

The Art Gallery
Hollycroft
Ivoryton, Connecticut

Gentlemen:

As we have been closed since mid-April for the purpose of our move to these new quarters and have certainly ordered no listings for the period since that time, we do not understand why we are now being billed for a June listing.

Please check your records and let us know that you are correcting your books accordingly.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

or to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
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MRS. LEONARD I. BEERMAN • 258 DENSLOW AVENUE • LOS ANGELES 49, CALIFORNIA

July 6, 1965

Dear Mrs. Halpert:

Thank you for your letter of June 25 re:
the Shaker drawing from the 1959 exhibit—
I'm sorry that the gallery no longer has it—
but I'm congratulating myself on my good
taste since Dr. Sachs bought it!

It haunts me -- and if it ever comes
back, please remember me—

Have a nice, fix-it-up summer!

Leonard joins in sending our best—

Cordially,
Martha Beerman

207-0777

43 COMMONWEALTH AVENUE

July 27, 1965

Mrs. Edith G. Halpert
Downtown Gallery
Ritz Towers
57th Street & Park Avenue
New York, New York.

Dear Edith:

It was such a disappointment not to see you on Friday. I was so impressed by your new establishment, and I am so happy for you that you have this wonderful space and location.

I would have called you at two o'clock, but Bill Pahlmann came early to pick me up to take me to his place in the country and, therefore, I did not have a chance to talk with you.

I have thought over the possibility of selling my Stuart Davis "Rue Descartes". Do you know of any one who would be interested in purchasing it. I am also not sure what amount I should ask for it.

Hoping to see you very soon, I am

Affectionately yours,



Nathaniel Saltonstall

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LENOX HILL HOSPITAL AND SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

ANNUAL ART EXHIBITION AND SALE

100 EAST 77TH STREET, NEW YORK, N.Y. 10021

July 20, 1965

Co-Chairmen

Roland L. Redmond
Benjamin J. Huttenweiser

Selections Committee

Willard W. Cummings, Chairman
President, Board of Trustees,
Skowhegan School of Painting
and Sculpture
Lawrence Alloway, Curator,
Solomon R. Guggenheim Museum
John I. H. Baur, Associate Director
Whitney Museum of American Art
Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Frank O'Hara, Assistant Curator,
Museum of Modern Art
Henry Goldzahler, Associate Curator,
American Painting and Sculpture
Metropolitan Museum of Art

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Dear Mrs. Halpert:

Two organizations, the Lenox Hill Hospital and the Skowhegan School of Painting and Sculpture, in which we are deeply interested, are joining forces for a benefit art exhibition and sale, to be held in the Einhorn Auditorium of the hospital, from November 9 through November 21, 1965.

This will be a most important and unique exhibition. All of the artists who will be represented are connected with the Skowhegan School. Among the approximately 150 exhibiting artists will be Isabel Bishop, Kenneth Callahan, Edwin Dickinson, Philip Evergood, Chaim Gross, Philip Guston, Alex Katz, Jack Levine, Loren MacIver, Fairfield Porter, Theodore Roszak, Ben Shahn, David Smith, Max Weber and William Zorach.

All the works to be included will be chosen by our selections Committee, which assures us and you that this exhibition and sale will be of the very highest caliber.

There will be a preview opening on November 9th.

We hope that you will join the sponsoring committee and will allow us to use your name on our invitations as an indication of your interest and support. This we are confident will ensure the success of the benefit. It will not, however, entail any financial responsibility on your part other than taking two tickets at \$10.00 each for the gala opening.

Will you be kind enough to sign and return to us the enclosed card if you are willing to join the sponsoring committee? We can assure you that your cooperation will be greatly appreciated.

Sincerely,

R. L. Redmond

Dear Edith -
Do say yes!
Can't wait to see you up here
next month. Thanks
for your letter from Baltimore.
So glad to hear from you again!
I'm feeling human
what is worse
sick?
Love
Lor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HAROLD F. CROSS
CONSERVATOR AND RESTORER OF PAINTINGS
CONSULTANT

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1925 - 16th Street, N.W.
Washington, D. C.

July 1, 1965

Mr. Harry Lowe
Curator of Exhibits
National Collection of Fine Arts
Washington, D. C.

Dear Mr. Lowe:

At your request I examined the Stuart Davis painting, "Salt Shaker," on the wall this morning and found the following with regard to its physical condition:

There is a varying amount of weakness in adhesion between the ground and the canvas of this painting. As a result of this weakness there are scattered but rather extensive areas having a tendency toward cleavage on a small to very small scale. In these areas also there is some actual cleavage and loss on a very small scale. These areas for the most part are in the very thinly painted black-striped background rather than in the more heavily painted, central design areas of this painting.

This picture has been treated locally in the past for the above conditions and there is no question but that it needs rather extensive treatment as soon as it can reasonably get it. However, although on the fragile side, given careful handling - and barring unforeseeable accidents - I see very little reason to expect that allowing this painting to complete the exhibition tour would make any really appreciable difference in its condition.

Sincerely yours,



Harold F. Cross

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SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

July 6, 1965

Edith Greger Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

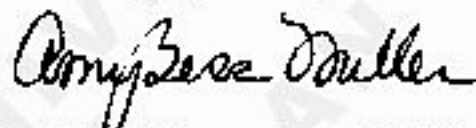
It was so nice to hear from you and I am delighted at the prospect of a visit from you later this season. Please let me know ahead of time so I can be sure to be on hand.

You are quite right, our final payment to the Estate of Charles Sheeler is due October 1965 and the check will be made out just that way.

I hope you have a fine trip to London and will look forward to seeing you later.

With very kind regards and again many thanks.

Sincerely yours,



Mrs. Lawrence K. Miller

ABM/md

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GALLERY ITOH

NIKKEI BUILDING 2-7CHOME
GINZA NISHI CHUO-KU TOKYO
ADR. TEL. GALLERIT - TOKYO
TEL. (571) 6 6 6 3 · 6 6 4 1

Tokyo, July 3, 1965

Dear Mr. Ben Shahn

Please allow me to write you this letter in sincere desire to win your favourable interest to hold your exhibition in Japan.

For the past many years I have possessed particular interest and respect towards your works and now earnestly desire to ask you to give an opportunity to our people to enjoy your masterpieces in my personal gallery in Tokyo.

Needless to say that this yearning to hold your exhibition is not merely in my personal interest; instead the resounding demand and hope of the millions from these islands of Japan have motivated me to write you this letter.

In Japan we can find many artistic phases of influence attributed by your works, but alas, we very rarely can witness your own masterpieces.

The Japanese people, as though it might be universal, have conspicuous eagerness to enrich their knowledge of the present social world through witnessing the actual works of renowned contemporary artists.

It would be most gratifying and encouraging for all of us here if you would kindly accept my plea and entrust myself to exhibit your masterpieces in my gallery.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

Mrs. Rafael Navas

250 East 63 Street, New York, N. Y. 10021

Mrs. Edith G. Halpert,
465 Park Avenue,
New York, N. Y. 10022

Dear Edith:

Thank you for the current insurance
valuations of twenty five works of art
purchased from The Downtown Gallery
for The Roland P. Murdoch Collection.

I shall look forward toward visiting
your new quarters next Fall.

With all good wishes for a very
pleasant Summer.

Sincerely yours,

Elizabeth

25 July, 65

July 6, 1965

Mr. Frank Getlein
2007 Citadel Place S. E.
Vienna, Virginia

Dear Frank:

As I was reading about your day at The White House (which I enjoyed immensely) I recalled that you have not as yet sent me a bill, which I expected a long time ago.

As I am leaving for London within the next few days to attend the opening of a big Downtown Gallery exhibition to be held at the Leicester Galleries, I would love to hear from you by return mail, so that I can leave with a clear conscience.

It was good to see you Dot in Washington and if you are planning to be in Berlin (Connecticut) during August let me know and perhaps I can coax you to pay me a visit in Newtown.

Meanwhile, my best regards.

Sincerely yours,

RJH/tm

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